

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1935

ILLUSTRATED

LONDON
PUBLISHED UNDER THE AUTHORITY OF
THE BOARD OF EDUCATION

1936

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PREFATORY NOTE

ALTHOUGH the already diminished funds of the Museum have been heavily depleted by the first instalment paid towards the purchase of the Eumorfopoulos Collection, the generous help given by the National Art-Collections Fund and by two of its munificent members has during the past year enriched the collections with at least two separate treasures of extraordinary interest and value. Holbein's portrait of Mrs. Pemberton, purchased with the help of the Fund and of Lord Bearsted for the Murray Collection, might not unreasonably be claimed as the most beautiful miniature in the world; it is reproduced in colour as the frontispiece of this REVIEW. The Armada Jewel, given through the Fund by Lord Wakefield, is not only a delightful piece of goldsmith's work but a relic of the utmost historical value. Both were acquired at the sale of Mr. Pierpont Morgan's miniatures in July.

An English ivory relief of the Virgin and Child dating from just before the Norman Conquest was presented by Mr. Alphonse Kann; it will take its place as one of the masterpieces in a collection of ivories already almost incomparably rich. But no less important is the life-size bust of Henry VII in painted terracotta, plausibly ascribed to Pietro Torrigiano, which was purchased from the funds of the Webb Bequest and which seems already to have become one of the most popular works of art in the Museum. The Department of Woodwork has been enriched by a set of superbly decorated English chairs of about 1760 bequeathed by Mr. C. O. B. Clarke, while the Indian Section received in Lord Ampthill's Bequest, among other fine bronzes, an exceptionally beautiful example of the Nataraja or Dance of Siva. And if evidence were required of the catholicity of taste shown by the National Art-Collections Fund in its benefactions, it could be furnished by the fact that these also included an almost complete set of the lithographs of Henri Matisse.

To the year's acquisitions must be added, as has been already noted, a first selection from the Eumorfopoulos Collection, including bronzes and pots of such supreme merit that they held their own in the great Exhibition of Chinese Art at Burlington House which closed the artistic history of 1935.

March, 1936.

ERIC MACLAGAN.

PRELIMINARY NOTE

Although the already diminished funds of the Museum have been heavily depleted by the first instalment paid towards the purchase of the Rembrandt Collection, the generous help given by the National Art-Collection Fund and by two of its munificent members has during the past year enabled the collection with at least two separate persons of extraordinary interest and value. Holbein's portrait of Mrs. Perceval, purchased with the help of the Fund and of Lord Bessborough for the Murray Collection, might not unreasonably be claimed as the most beautiful miniature in the world; it is reproduced in colour as the frontispiece of this Review. The Armada Jewel, given through the Fund by Lord Walsley, is not only a delightful piece of goldsmith's work but a relic of the utmost historical value. Both were acquired at the sale of Mr. Pierpont Morgan's miniatures in July.

An English ivory relief of the Virgin and Child dating from just before the Norman Conquest was presented by Mr. Alphonse Kann; it will take its place as one of the masterpieces in a collection of ivories already almost incomparably rich. But no less important is the life-size bust of Henry VII in painted terra-cotta, plausibly ascribed to Pietro Torrigiano, which was purchased from the funds of the Webb bequest and which seems already to have become one of the most popular works of art in the Museum. The Department of Woodwork has been enriched by a set of superbly decorated English chairs of about 1750, bequeathed by Mr. G. O. R. Clarke, while the Indian Section received in Lord Ampthill's bequest, among other fine bronzes, an exceptionally beautiful example of the *Parangis* or *Dance of Shiva*. And if evidence were required of the catholicity of taste shown by the National Art-Collection Fund in its purchases, it could be furnished by the fact that there also included an almost complete set of the lithographs of Henri Matisse.

To the year's acquisitions must be added, as has been already noted, a fine selection from the Rembrandt Collection, including *Portrait of a Man* and *Portrait of a Woman*, which they held their own in the great Exhibition of Chinese Art at Burlington House which closed the artistic history of 1935.

March, 1936.

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Fig. 1

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

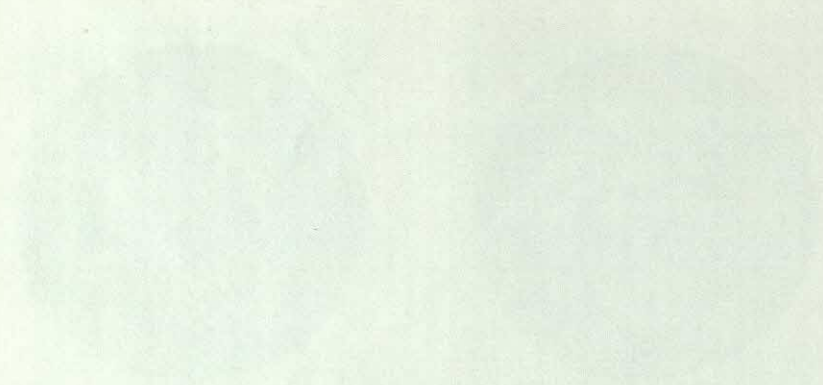
HIS HOLINESS POPE PIUS XI presented, through the Vicar-General of the Diocese of Southwark, an example in bronze of the medal struck on the occasion of the canonisation of St. John Fisher and St. Thomas More. This medal (fig. 1), by Mistruzzi, which shows on the obverse a bust of His Holiness and on the reverse portraits of the two English saints, is of the greatest interest not only because of the occasion it commemorates, but also as a particularly fine example of modern work.

H.R.H. the Princess Louise, Duchess of Argyll, graciously presented to the Museum the original plaster sketch by Her Royal Highness for the well-known marble statue of Queen Victoria. The figure, which shows the Queen in coronation robes, as she appeared at the time of her accession, was dedicated by the inhabitants of Kensington in commemoration of the 50th anniversary of the reign, when it was placed in the grounds of Kensington Palace facing the Broad Walk.

TWO ROMANESQUE CAPITALS

At the end of the year the Department was fortunate in acquiring in Paris, with the help of a generous contribution from the National Art-Collections Fund, two double capitals in limestone (Plate 1). The long side of one of these is carved with the Adoration of the Magi, and on the other three sides are horsemen, probably also representing the Three Kings. The Virgin is





DEPARTMENT OF AGRICULTURE BUREAU OF PLANT INDUSTRY

The Department of Agriculture, Bureau of Plant Industry, has the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. The Bureau is very interested in the subject of the proposed legislation and will endeavor to give it the most careful attention possible. The Bureau is also very interested in the subject of the proposed legislation and will endeavor to give it the most careful attention possible.

Very respectfully,
Director

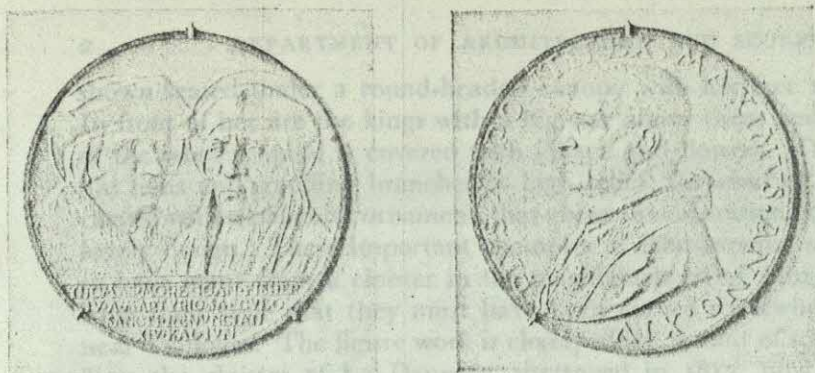


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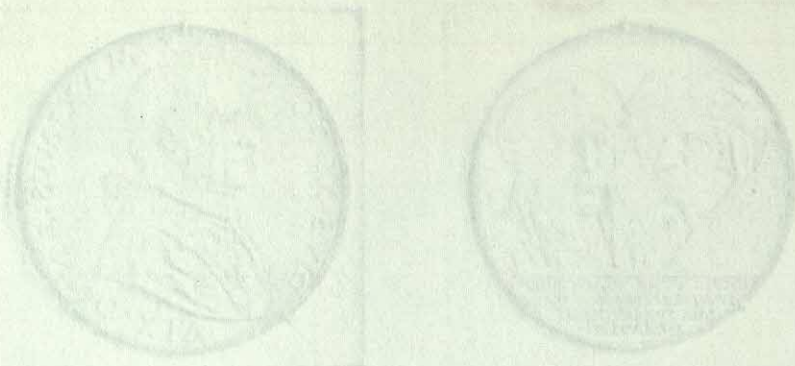


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shown seated under a round-headed canopy with her feet resting on a lion. In front of her are the kings with a big star above them and the groundwork of the whole capital is covered with foliage and flowers. The second capital has lions and scrolling branches in high relief; the *abaci* of both capitals are carved with a palmette ornament, that above the Adoration being a particularly lovely design. These important examples of Romanesque sculpture are said to have come from a cloister in the neighbourhood of Albi, and it is certain from their style that they must have been carved somewhere in the district near Toulouse. The figure work is closely allied to that of some of the capitals from the cloister of La Daurade, destroyed in 1813, now in the Toulouse Museum. These Toulouse capitals appear to be of two distinct periods¹, the earlier belonging to the middle of the 12th century and the later to the close of the century; and it is with this later group and the contemporary work at St. Bertrand-de-Comminges and Saint-Lizier² that the newly acquired capitals must be compared.

ENGLISH GOTHIC SCULPTURE

The Governors of the Bank of England presented a particularly beautiful incised slab in brown Purbeck marble of a type hitherto unrepresented in the collections. It was found in 1934 at some considerable distance below the ground during the reconstruction of the Bank of England. It apparently formed part of the footings of that section of the Threadneedle Street wall which was built by Robert Taylor after the demolition of the church of St. Christopher-le-Stocks and there is every likelihood that it came from that church. St. Christopher-le-Stocks was burnt out during the Great Fire³ and only the tower and walls remained; according to Wren's building accounts, preserved in the Bodleian Library, these were recased in Portland stone by Wren in 1670-5. The church was pulled down in 1780 to make room for the Bank of England buildings. The slab, which is badly damaged and has been cut down at the top and bottom, represents a civilian; in the top right-hand corners are the letters A M in Lombardic capitals, and it has been thought that these may be the end of a surname⁴. Comparison with brass rubbings, which the incised character of the work closely resembles, suggests a date in the early years of the 14th century.

The only other pieces of English sculpture of the Gothic period acquired by the Department during the year were two 15th century alabaster reliefs,

¹KINGSLEY PORTER: *Romanesque Sculpture of the Pilgrimage Roads*, 1923, vol. i, pp. 242 ff.

²FRANCE: *Congrès Archéologique*, 1930, pp. 254 ff., 302.

³W. G. BELL: *The Great Fire of London in 1666*, 1920.

⁴*Antiquaries Journal*, 1934, vol. xiv, p. 297, Pl. XXXVIII.

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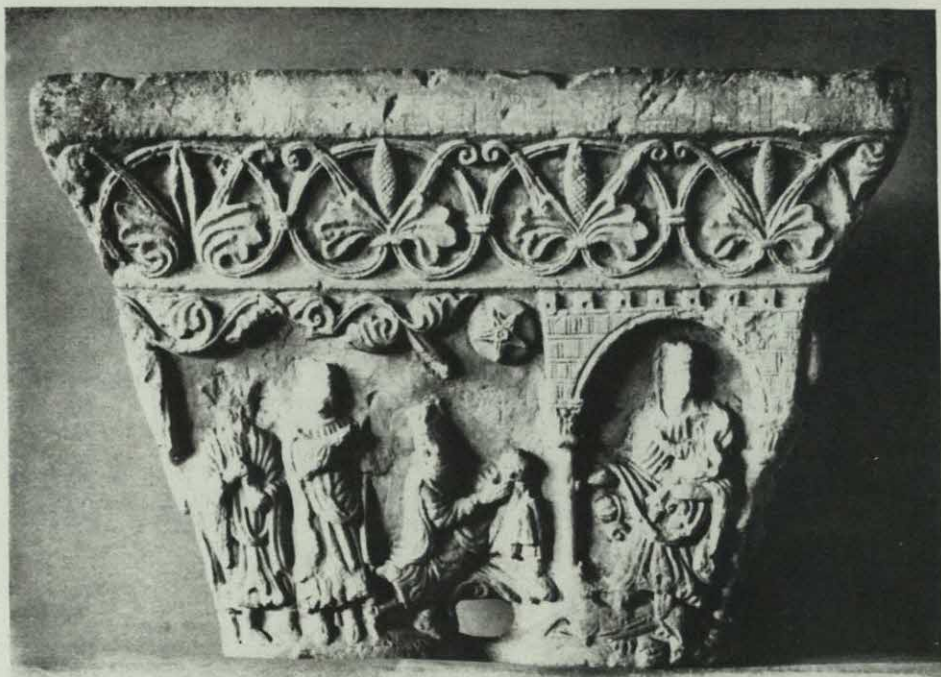
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REMARKS ON ARCHITECTURE AND SCULPTURE, vol. I, pp. 10-11.

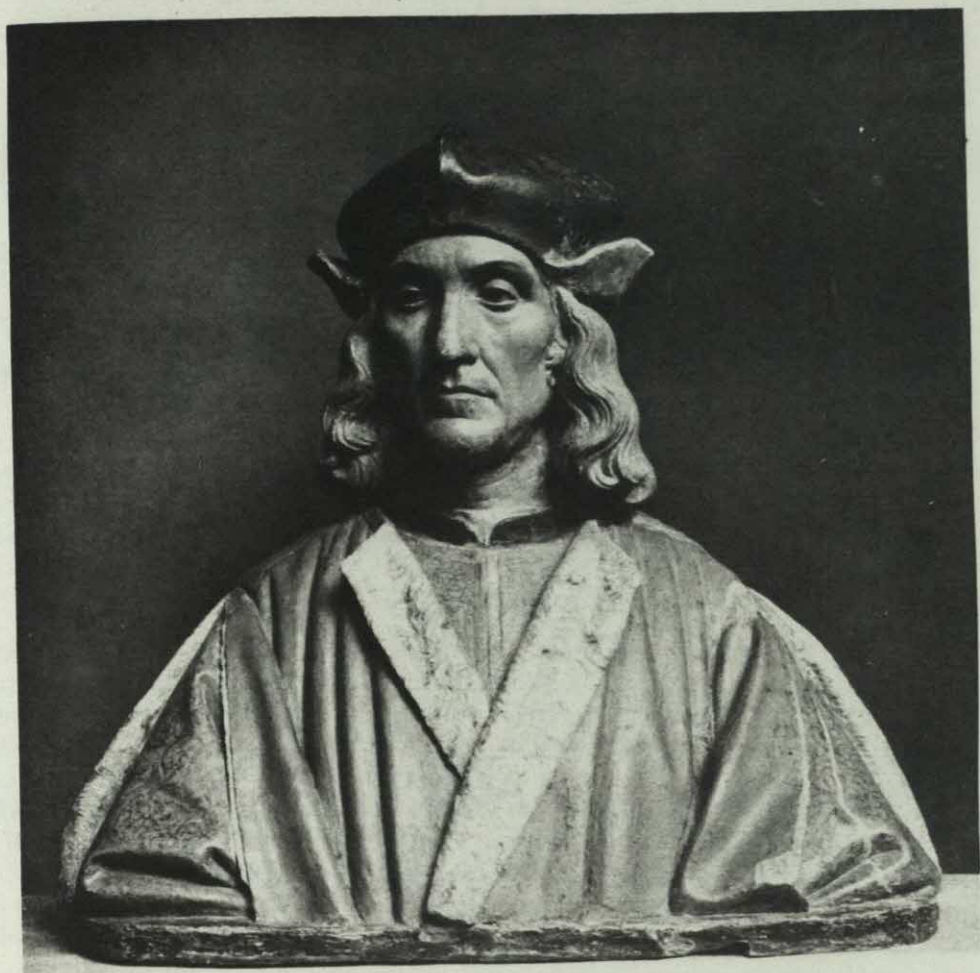
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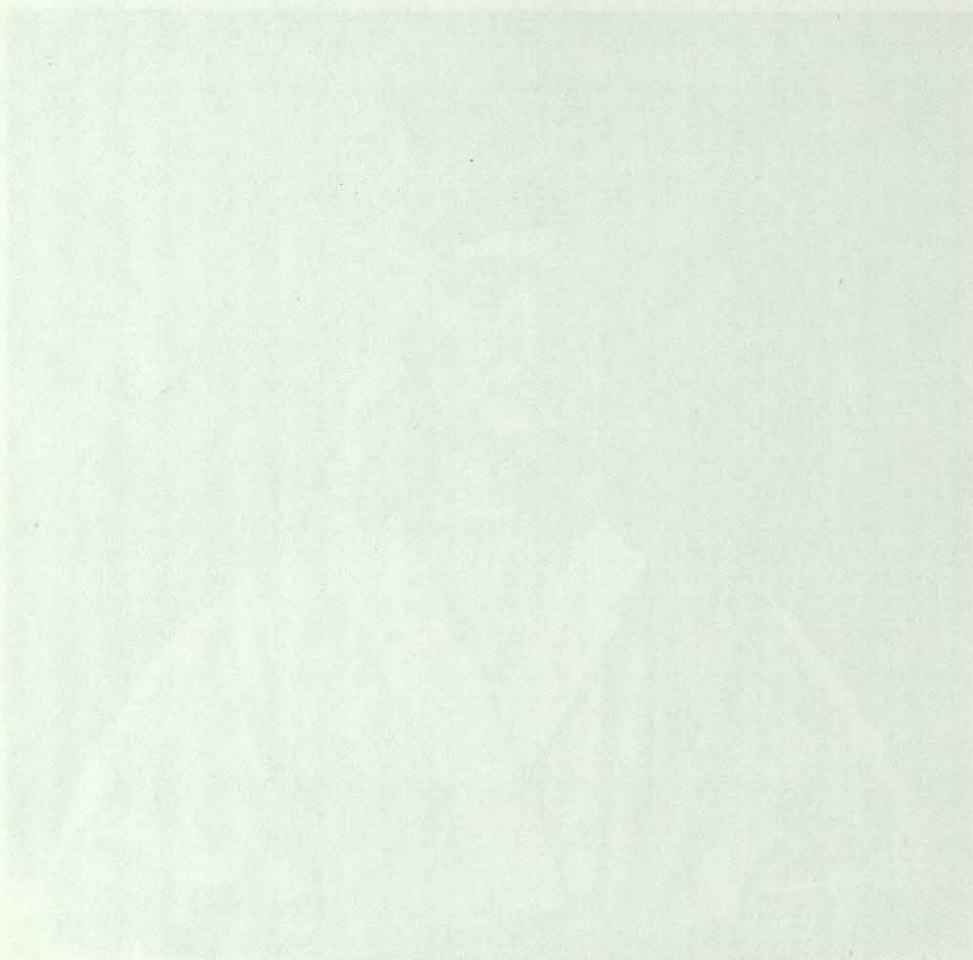
REMARKS ON ARCHITECTURE AND SCULPTURE, vol. I, pp. 10-11.



LIMESTONE CAPITALS. FRENCH: LATE 12TH CENTURY. H. EACH 17 IN. *Purchased with the help of the National Art-Collections Fund.*



HENRY VII. PAINTED TERRACOTTA BUST, PROBABLY BY PIETRO TORRIGIANO. H. 2 FT.
Purchased by the John Webb Trust.



one of the Ascension, given by Prebendary W. G. Clark-Maxwell, who unhappily has died since making the gift, and one of the Holy Trinity, given by Mrs. M. C. Robinson. The Ascension panel, which was found some years ago in a lumber room at Corrughan, Dumfries, differs little in quality from the ordinary run of alabaster carving of the period but it has unusual iconographical interest. In it the Risen Christ is shown at full length in a rayed glory, whereas normally only His footprints are shown¹. On the left are to be seen the Virgin and St. James the Greater as a pilgrim, and above St. Peter; on the right are St. John the Evangelist with a palm branch, St. Andrew holding his saltire cross, and above him St. Paul and a young beardless apostle who may be St. Philip; the remaining disciples cannot be identified².

The Trinity relief, which was acquired by the donor in Switzerland, represents the subject in the way normal to the English alabaster carvers. God the Father is shown crowned and holding five souls in a napkin; below is Christ on the Cross. The Dove, which is missing, may have been added in the form of a metal attachment. There are only slight traces of the original colouring. A closely similar composition can be seen in a large image, said to have come from Abergavenny, which has been in the collections since 1882.

ITALIAN SCULPTURE

Through the funds of the Webb Bequest the Museum was able to purchase the magnificent painted terracotta portrait of Henry VII (Plate 2). This bust, in addition to being an extremely important contemporary representation of an English king, is one of the finest examples of an Italian terracotta bust which the Museum has acquired within recent years.

Its history can be traced back with certainty to the year 1779³ when it was in the hands of a private owner at Hatfield Peverel in Essex together with two other busts, said to represent Henry VIII and Bishop Fisher, and to have been "taken out of a room over the Holbein Gateway at Whitehall"⁴. J. T. Smith⁵, who illustrated all three terracottas, states that they were repaired by Flaxman

¹This method of representing the subject is also to be seen in an altarpiece in the Marienkirche at Danzig (Dr. Philip Nelson, *Archaeological Journal*, 1919, vol. lxxvi, pp. 139-41, Pls. III, IV) and in a *eredos* in the church of Saint-Michel at Bordeaux (Count P. Biver, *Archaeological Journal*, 1910, vol. lxxvii, p. 85, Pl. XVIII).

²Dr. W. L. HILDBURGH: *Antiquaries Journal*, 1921, vol. i, p. 225, fig. 1.

³See letters from Michael Tyson to William Cole (B.M. Add. MS. 5993, fol. 152-153b) and from the latter to Walpole (B.M. Add. MS. 5826, fol. 177b-178b) also CUNNINGHAM: *The Letters of Horace Walpole*, 1858, vol. vii, p. 280. Our thanks are due to Mr. H. M. Hake and Mr. C. F. Bell for information as to this correspondence.

⁴Destroyed 1759; for the history of this Gate, which was erected 1531-2, see L.C.C. *Survey of London* 1931, vol. xiv, *The Parish of St. Margaret, Westminster*, vol. iii, pp. 10 ff. and 167 ff.

⁵*Antiquities of Westminster*, 1807, pp. 22 ff., Pl. 23.

one of the Ascension, given by Frederick W. G. Clark-Stewart, who unappreciated has died since making the gift, and one of the Holy Trinity, given by Mrs. M. C. Robinson. The Ascension panel, which was found some years ago in a lumber room at Cornhill, Dunstable, differs little in quality from the ordinary run of sixteenth-century work, but it has unusual iconographical interest. In it the Risen Christ is shown at full length in a rayed glory, whereas normally only His feet are shown. On the left are to be seen the Virgin and St. James the Greater as a pilgrim, and above St. Peter; on the right are St. John the Evangelist with a palm branch, St. Andrew holding his saltire cross, and above him St. Paul and a young beardless apostle who may be St. Philip; the remaining disciples cannot be identified.

The Trinity itself, which was acquired by the donor in Switzerland, represents the subject in the way normal to the English sixteenth-century. God the Father is shown crowned and holding five souls in a napkin; below is Christ on the Cross. The Dove, which is missing, may have been added in the form of a metal attachment. There are only slight traces of the original colouring. A closely similar composition can be seen in a huge image, said to have come from Aberystwyth, which has been in the collection since 1882.

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This method of representing the subject is also to be seen in an alabaster in the block at Hatfield (Dr. Philip Nelson, *Archæologia*, 1891, vol. xiv, p. 125-126, Pl. III, IV) and in a terracotta in the church of Saint-Michel at Bordeaux (Comte E. Bouver, *Archæologia*, 1891, vol. xiv, p. 125, Pl. XVII).

Dr. W. L. Harrison, *Archæologia*, 1891, vol. x, p. 125, Pl. I.

For letters from Michael Tyson to William Cole (B.M. Add. MS. 3003, fol. 122-123) and from the latter to William Cole (B.M. Add. MS. 3003, fol. 124-125) and the correspondence of the latter to William Cole (B.M. Add. MS. 3003, fol. 126-127) see the Catalogue of the Library of the Museum, 1891, vol. xiv, p. 125. Our thanks are due to Mr. H. M. Stone and Mr. C. T. Bell for information as to this correspondence.

*Donated 1750; for the history of the bust, which was erected 1750-51, see L.C.C. Survey of London, 1891, vol. xiv, The Parish of St. Andrew, Westminster, vol. iii, pp. 101 and 102 B.

**Archæologia*, 1891, vol. x, p. 125, Pl. I.

when a boy about 1769, in which case the modelling tool embedded in the plaster repair at the back of this bust must have belonged to him.

The identification of the subjects has been questioned¹, but there can be little doubt as to the portraits of Henry VII and Henry VIII, and though it is perhaps difficult to be as certain in the case of Bishop Fisher no satisfactory alternative has hitherto been suggested. From the style all three busts would appear to have been modelled at the same time, presumably about 1508-9, the date which corresponds to the apparent age of Henry VIII who is shown as about 17 or 18.

In the 18th century these terracottas were held to be the work of the Florentine sculptor Pietro Torrigiano (b. 1478; d. 1528), an attribution which is certainly supported by the similarity of the present bust to the head of the figure on the tomb of Henry VII in Westminster Abbey, and by the almost identical treatment of the head on the terracotta effigy of Dr. Yong in the Rolls Chapel attributed to the same artist². Any too definite ascription would, however, be unwise, for although the style leaves no question as to an Italian origin, the unsatisfactory nature of any evidence as yet available affords no proof that they are by Torrigiano, and it does not preclude the possibility of their being the work of another Italian sculptor in this country at the period.

Torrighiano, one of the most interesting of Florentine artists of the later Renaissance, was born in Italy and worked there at least until 1503³, after which date nothing is known about him until 1509, when he is recorded as being at Antwerp⁴. He was certainly in England after 1511, when he undertook commissions for the tombs of Margaret Beaufort, Countess of Richmond,⁵ and Henry VII, and there seems no reason why he should not have come to this country at an earlier date.

The only other addition to the collection of Italian sculpture was a painted stucco relief of the Virgin and Child presented by Mr. Flavio Prister. This charming composition, which is influenced by the rather earlier reliefs of Donatello, appears to be by a Tuscan artist, possibly a Siennese, working in the second half of the 15th century. It is interesting as showing the method of making these stucco reliefs, so popular in Italy in the Renaissance, as the surface layer of fine stucco backed with coarser stucco mixed with hair for strength can be clearly seen.

¹These busts were published by SIR C. HARCOURT SMITH in *Old Furniture*, 1928, vol. v, pp. 187 ff., and by R. BEARD in the *Connoisseur*, 1929, vol. lxxxiv, pp. 77 ff., where the questions of the identity of the subjects, ascriptions, etc., are discussed; see also *L.C.C. Survey of London* 1931, vol. xiv.

²A. HIGGINS, in the *Archaeological Journal*, 1894, vol. li, pp. 150 ff.

³A. VENTURI: *Storia dell'Arte italiana*, 1935, vol. x, pt. i, pp. 278 ff.

⁴L. COCHIN, in *Revue de l'art*, 1914, vol. xxxvi, pp. 155 ff.

⁵R. FORSYTH-SCOTT, in *Archaeologia*, 1915, vol. lxvi, pp. 365 ff.

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* These busts were published by Sir G. Brunsdon in *Old London*, 1905, vol. 2, pp. 187-8, and by R. Brown in the *Connoisseur*, 1905, vol. 1, pp. 17-18, where the question of the identity of the subjects is discussed; see also *Art and Architecture in London*, 1907, vol. 2, pp. 187-8. In the *Antiquary*, 1907, vol. 1, pp. 187-8. A. T. Brown, *Stucco and its uses*, 1905, vol. 2, pp. 187-8. L. Brown, *Stucco and its uses*, 1905, vol. 2, pp. 187-8. R. Brown, *Stucco and its uses*, 1905, vol. 2, pp. 187-8.

CARVINGS IN IVORY

During the year there have been several notable additions to the collections of carvings in ivory. The earliest in point of date is an extraordinarily beautiful oval relief in walrus tusk of the Virgin enthroned holding the Child¹ which was very generously given by Mr. Alphonse Kann (Plate 3*b*). The relief is so closely similar in form and style to another carving in the same material, bought a few years ago², representing Christ in Majesty, that it seems practically certain that the two carvings originally formed part of the same object, probably a book-cover. Both ivories belong to a very definite and highly individual group of English carvings which includes two figures in the Museum at St. Omer³ and a fragment of the relief of the Baptism of Christ in the collection of Monsieur Marquet de Vasselot in Paris⁴. All the ivories of the group are characterised by strong feeling for the forms beneath the draperies and by the curious flat broad faces with eyes set close together. The tendency to arrange the draperies with stiff cascades of folds wherever possible is another feature typical of the group. These mannerisms are characteristic of a number of English manuscripts of the late 10th and the first half of the 11th century, of which the well-known Benedictional of St. Aethelwold is the earliest example (975-80)⁵. Perhaps the closest parallel is with the Grimbald Gospels in the British Museum (Add. Manuscript 34,890)⁶. This manuscript was perhaps illuminated at Winchester and appears to date from the first half of the 11th century, a date which would agree well with the style of the ivories.

An important purchase was a fine ivory casket which will fill a noticeable gap in the collection (Plate 3*c*). It is carved on the lid with subjects from the New Testament—the Annunciation, the Visitation, the Nativity and the Presentation in the Temple. On the lower part of the box is the story of St. Eustace taken from The Golden Legend—on the front, Christ appearing to Eustace between the horns of the stag; on one end, St. Eustace baptised with his wife and children; on the back, leaving Rome for Egypt and his children attacked by wild beasts; on the other end, St. Eustace and his family boiled in the brazen bull. The carving is of unusually fine quality and very characteristic of the best French work of the first half of the 14th century. The metal corners

¹M. H. LONGHURST: *English Ivories*, 1926, No. xviii, Pl. 20.

²A. 32-1928. *Burlington Magazine*, 1928, vol. liii, pp. 318 ff.; *Review*, 1928, pp. 5, 6, Pl. 3.

³A. GOLDSCHMIDT: *Die Elfenbeinskulpturen . . . romanischen Zeit*, 1926, Nos. 4, 5. *English Ivories*, Nos. 15 and 16, Pl. 20.

⁴V. & A.M., *Exhibition of English Mediaeval Art*, 1930, Catalogue, No. 82. *English Ivories*, No. 17, Pl. 21.

GOLDSCHMIDT: *op. cit.*, Nr. 18.

⁵E. G. MILLAR: *English Illuminated Manuscripts from the 10th to the 13th century*, 1926, pp. 7 ff.; Pls. 4-7.

⁶MILLAR: *op. cit.*, pp. 12, 13, Pls. 16 and 17.

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An important purchase was a fine ivory casket which will fill a noticeable gap in the collection (Plate 35). It is carved on the lid with subject from the New Testament—the Annunciation, the Visitation, the Nativity and the Presentation in the Temple. On the lower part of the box is the story of St. Eustace taken from the Golden Legend—on the right, Christ appearing to Eustace between the horns of the stag; on one end, St. Eustace banished with his wife and children; on the back, leaving Rome for Egypt and his children attacked by wild beasts; on the other end, St. Eustace and his family held in the oxen stall. The carving is of unusually fine quality and very characteristic of the best French work of the first half of the 11th century. The metal corners

1. H. Lecomte, *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 2. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 3. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 4. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 5. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 6. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 7. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 8. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 9. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.
 10. *Enluminures de la Bible*, 1898, No. 1011, Pl. 20.

and the lion feet are modern but the remaining, mounts, in gilded copper, appear to date from the 14th century. Though caskets of this quality carved with Romance subjects are comparatively common, those with scenes from the lives of the saints are extremely rare. The same legend occurs on a box at Hever Castle belonging to Major Astor¹ but not elsewhere, so far as is known.

The remaining three ivory carvings date from the 17th and early 18th centuries and have an added interest in that they are all signed.

Into the design of the fantastic armour of the portrait relief of Louis XIV of France as *Le Roi Soleil* (Plate 3a) have been worked medallion portraits of his grandfather and father, Henri IV and Louis XIII, with their Queens, Marie de Médicis and Anne of Austria; while the pendant round his neck shows his wife, Marie Tèreſe of Austria. The ivory is signed under the shoulder MOLLART Fecit. Michel Mollart (or Molart), a medallist as well as an ivory carver, was born in Dieppe in 1641 and died there in 1713². He appears, however, to have worked in Paris, where he produced a number of portraits and medals of Louis XIV who allowed him apartments in the Louvre. Though undated, like the bronze plaquette for which it may possibly have served as a model, this relief was most probably made before the Queen's death in 1683.

A charming little bust of a woman on a stained ivory pedestal (fig. 3), given by Mr. Alfred Spero, is signed on the left shoulder C. A. Lük. This most probably refers to Carl August Lücke the elder, who was born in, or slightly after, 1668 and died about 1730. Very little is known of his life but he seems to have worked in Dresden and Schwerin. He was apparently the father³ or uncle⁴ of a second Carl August, for whom the bust is perhaps too early, and of the better known Johann Christoph Ludwig Lücke, whose work is already represented in the Collection⁵. The only signed and dated carving which can almost certainly be associated with the elder Carl August is a medallion portrait at Schwerin which is dated 1688, though a small bust of a man in the Kaiser Friedrich Museum at Berlin⁶, possibly a companion piece to this bust of a lady, has been ascribed to him. Dr. Dettmann, however, thinks that the Berlin bust is later and appears to ascribe it to the younger Carl. From the costume the present bust seems to belong to the first quarter of the 18th century and if by the elder Carl must be a late work.

¹R. KOECHLIN: *Les Ivoires Gothiques Français*, 1924, vol. ii, p. 255; vol. iii, Pl. 65.

²A. MILLET: *Ivoires et Ivoiriers de Dieppe*, 1906, pp. 11, 12.

³SCHERER: *Studien zur Elfenbeinplastik der Barockzeit*, 1897, pp. 100 ff.

⁴DETTMANN, in Thieme: *Allgemeines Lexikon*, 1929, vol. xxiii, pp. 445, suggests also that he was possibly the grandfather, but this seems unlikely.

⁵A. 2-1931 and A. 16-1932. *Review*, 1931, p. 3; 1932, p. 9, Pl. 4.

⁶VOLBACH: *Die Elfenbeinbildwerke*, 1923, No. J.745, p. 73.

and the lion feet are modern but the remaining mount, in gilded copper, appear to date from the 17th century. Though caskets of this quality carved with Renaissance subjects are comparatively common, those with scenes from the lives of the saints are extremely rare. The same legend occurs on a box at Haver Castle belonging to Major Ashby, but not elsewhere, so far as is known.

The remaining three ivory carvings date from the 17th and early 18th centuries and have an added interest in that they are all signed.

Into the design of the fantastic armor of the portrait relief of Louis XIV of France as Le Roi Soleil (Plate 32) have been worked medallion portraits of his grandfather and father, Henri IV and Louis XIII, with their Queens, Marie de Médicis and Anne of Austria; while the pendant round the neck shows his wife, Marie Térés of Austria. The ivory is signed under the shoulder WILLIAMS FOSTER, MICHAEL MOLLAT (or MOLLAT), a medallist as well as an ivory carver, was born in Dieppe in 1641 and died there in 1717. He appears, however, to have worked in Paris, where he produced a number of portraits and medals of Louis XIV who allowed him apartments in the Louvre. Though modeled like the bronze plaquette for which it may possibly have served as a model, this relief was most probably made before the Queen's death in 1683.

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R. Koser: In Kunstgesch. Forsch., 1902, vol. 5, p. 222, vol. 11, Pl. 53.

A. Müller: Kunst u. Kunstgesch., 1902, p. 11, 12.

Schwarz: Studien zur Kunstgesch. des 17. und 18. Jh., 1902, p. 110, 111.

Detmar: in Tilmann: Kunstgesch. Forsch., 1902, vol. 11, p. 442, suggests also that the work possibly

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Alte- und Neue Kunst, 1902, p. 11, 12, 13, 14.

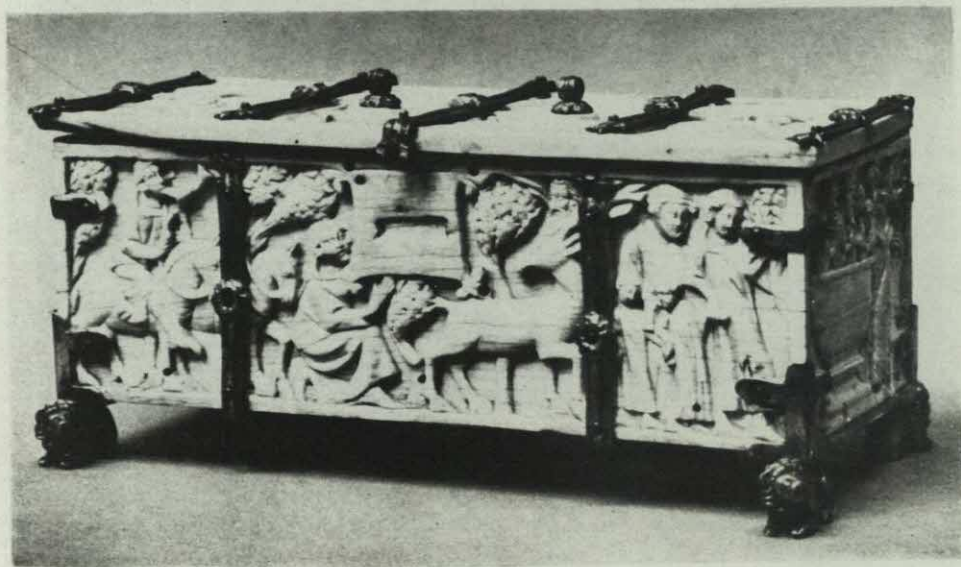
Vorname: Die Kunstgesch., 1902, Pl. 11, 12.



(a)

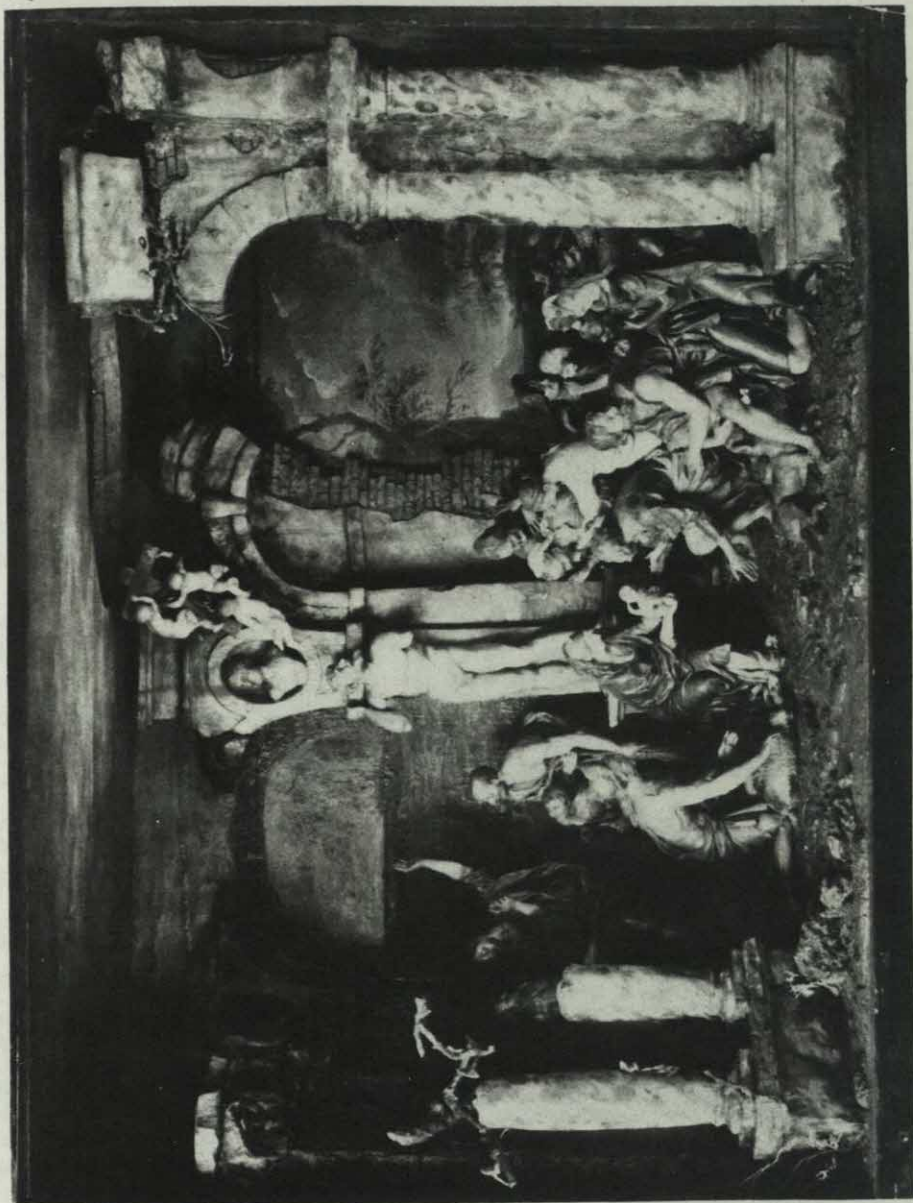


(b)

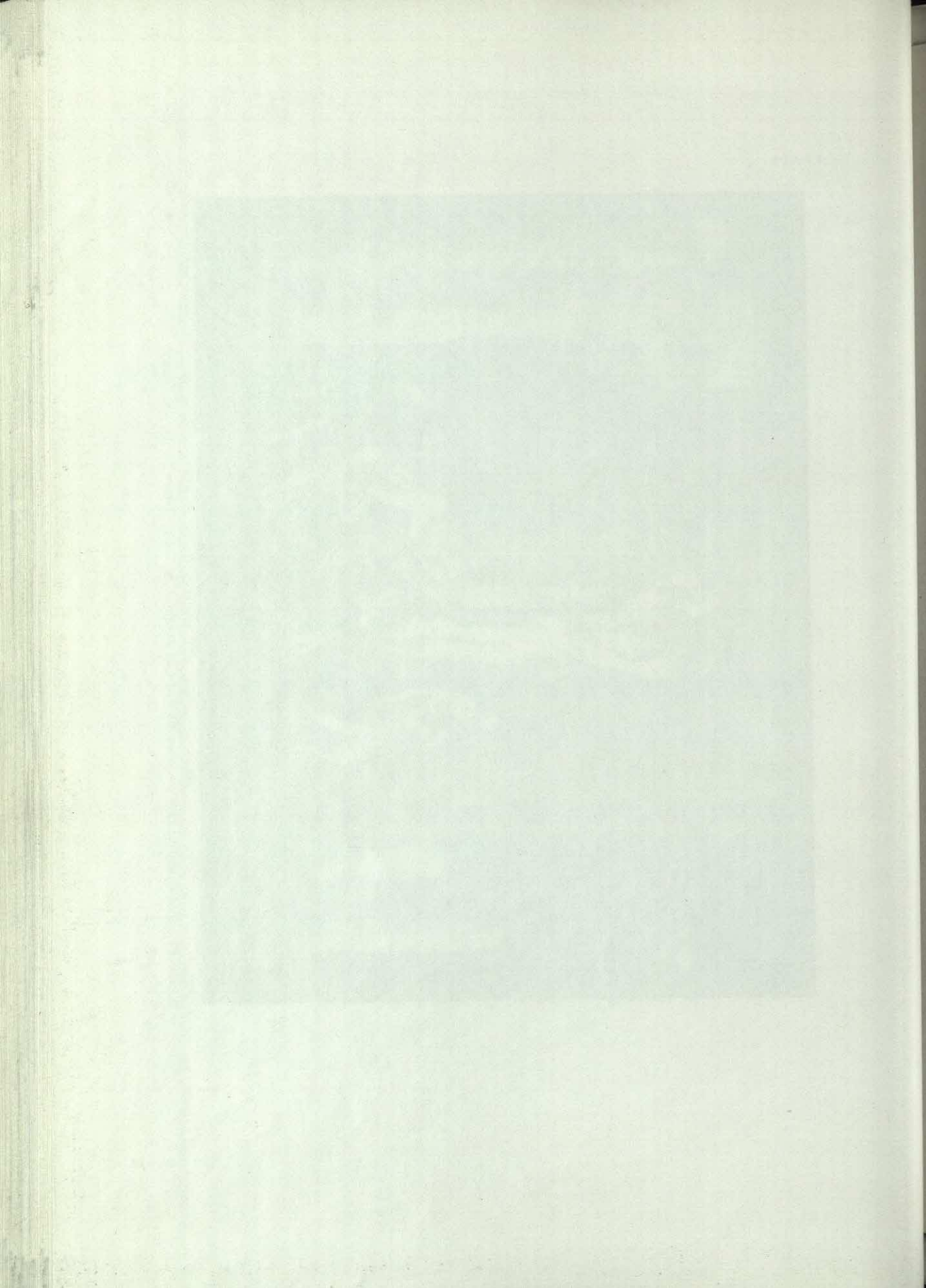


(c)

IVORY CARVINGS. (a) PORTRAIT RELIEF OF LOUIS XIV, SIGNED "MOLLART," H. 4 IN.
 (b) VIRGIN AND CHILD. ENGLISH; 11TH CENTURY. H. 3 $\frac{1}{8}$ IN. *Given by Mr. Alphonse Kann.*
 (c) CASKET. FRENCH; 14TH CENTURY. L. 7 $\frac{1}{2}$ IN.



NATIVITY GROUP MODELLED IN WAX BY GIULIO ZUMBO. H. 2 FT. Given by Mr. S. Gutzg.



The third carving was presented by Dr. Hildburgh, who has already enriched the ivory collection with numerous gifts. It is a very unusual example of the work of David le Marchand, an artist of French extraction born at Dieppe in 1674; he appears, however, to have come to England early in his career and to have spent most of his life here. He died in 1726, where is not quite certain though probably in London. With the exception of this carving and a group of Venus and Cupid purchased for the Museum some years ago¹, all his known work consists of portrait medallions and a few busts². This group (fig. 4), which is signed on the base D.L.M., appears to represent an Allegory of Time seizing Opportunity, who is bald except for her forelock—"Fronte capillata, post est Occasio calva"³—though, in this connection, it is difficult to explain the lion and the figure of a woman crouching below. A good deal of Le Marchand's work is signed though very few pieces are dated, but it seems possible that this group, which shows a strong German influence, absent from the rest of the artist's work, is an early work before he developed his individual style.

WAXES

The Department acquired two interesting Continental waxes, the earlier and more important of these being a delightful Nativity group with painted figures and background (Plate 4) by the Sicilian modeller, Giulio Gaetano Zumbo (b. 1656; d. 1701), presented by Mr. Sigismund Goetze. Zumbo, who was born in Sicily, gained a considerable reputation as a wax modeller, especially for his anatomical studies, though today he is perhaps best known for the famous "Pestilence" groups to be seen in the Museo Nazionale at Florence, where he worked for the Grand Duke Cosimo III. The Florentine influence is clearly seen in this Nativity group, which is perhaps to be identified with that recorded as being in the possession of the Duke of Genoa⁴, while another, containing more figures, is described by Du Piles⁵ as being in the collection of Monsieur Le Hey⁶.

The second wax purchased by the Museum shows the figure of a woman (as the Magdalen) kneeling at an altar. This relief, which dates from the early years of the 19th century, is inscribed "Lady Hamilton at Prayer" and is signed "RAUSCHNER" for the German modeller J. C. Rauschner.

¹A. 69-1926. *Review*, 1926, p. 5, Pl. 4.
Catalogue of Carvings in Ivory, Pt. II, 1929, p. 84.

²See the two busts A. 67-1926 (*Catalogue*, p. 84) and A. 12-1931 and the relief A. 43-1931. *Review*, 1931, p. 3, Pl. 3.

³Dionysius Cato, *Disticha in moribus*, II, 26.

⁴NAGLER: *Künstler-Lexikon*, 1851, vol. xxi, p. 352.

⁵*Principles of Painting* (English Translation), 1743, pp. 284 ff.

⁶Presumably that which was engraved by Elizabeth Chéron (Madame Le Hey) in 1710.

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¹ A. 69-1896. Roman, 1896, p. 2, Pl. 2.

² Catalogue of Carving, p. 11, 1896, p. 84.

³ For the two busts A. 67-1896 (Zumbo, p. 54) and A. 12-1891 and the relief A. 42-1891. Roman, 1891, p. 2, Pl. 3.

⁴ Giovanni Gato, *Scultori in cera*, II, 16.

⁵ *Manuale Scultori-Ceroplasti*, 1891, vol. xii, p. 322.

⁶ *Journal of the Society of Antiquaries*, 1745, pp. 264-5.

⁷ Presumably that which was engraved by Hansard (London, 1767) as 1710.

This artist seems, in addition to his activities in Germany, to have worked in this country, or at least to have done portraits for English patrons¹.

BRONZES AND MEDALS

From the funds of the Webb Bequest was purchased a fine Renaissance bronze of a crab with shells. This bronze, which was probably designed as an inkstand, is, quite apart from its high artistic merit, an unusually good example of the technique of bronzes moulded from nature and cast by the *cire perdue* process. Stylistically it may be connected with a group of late 15th or early 16th century Paduan bronzes of reptiles, etc., of which there are a number of examples at Berlin, Vienna and elsewhere². These small objects, directly conceived in the classical tradition, are usually considered to be a special characteristic of Andrea Riccio (b. 1470; d. 1532) and his workshop³. It is interesting in the present case to note that the composition is almost exactly reproduced in a silver salt in the Royal Collection, at Windsor, which bears the mark of Nicholas Sprimont and is dated 1742-3⁴.

In addition to the gift of His Holiness the Pope (*see* p. 1), Mr. James Steuart, O.B.E., presented five medals, including a particularly fine example in silver of the Naval medal of award by Jan Roettiers issued by Charles II after the Battle of Lowestoft in 1665⁵. Mr. Machell Cox gave an interesting bronze medal of Pope Sixtus IV, the work of an unidentified Roman medallist working about 1483⁶, while Sir Frederick Radcliffe presented an example in silver of the medal designed for him by Mr. Walter Gilbert, for presentation to masons and others working on the fabric of Liverpool Cathedral.

SCULPTURE FROM THE EUMORFOPOULOS COLLECTION

The Chinese sculpture which was acquired from the Eumorfopoulos Collection during the year included at least half a dozen examples of the very greatest interest, and as a result the collections in the Museum are now of considerable importance. With them came a number of jade carvings, including the well-known horse's head which is acknowledged as one of the most lovely of all early works in that attractive material. Six of the objects were exhibited at the International Exhibition of Chinese Art held at the Royal Academy.

¹THIEME: *Allgemeines-Lexikon*, vol. xxviii, 1934, p. 46.

²BODE-MURRAY MARKS: *The Italian Bronze Statuettes of the Renaissance*, 1907, vol. i, p. 27, Pl. XXXIX; and the bibliography to the Catalogue of the Kaiser Friedrich Museum: *Italienische Bildwerke*, 1930, vol. ii, *Bronzestatuetten*, p. 18, Nos. 79 ff., Pl. 29.

³L. PLANISCIG: *Andrea Riccio*, 1927, pp. 364 ff.

⁴E. ALFRED JONES: *The Gold and Silver of Windsor Castle*, 1911, p. 98, Pl. 50.

⁵BRITISH MUSEUM: *Medallic Illustrations*, 1911, vol. xlviii, No. 10.

⁶HILL: *Corpus of Italian Medals*, 1930, No. 816 ter.

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BRONZES AND MEDALS

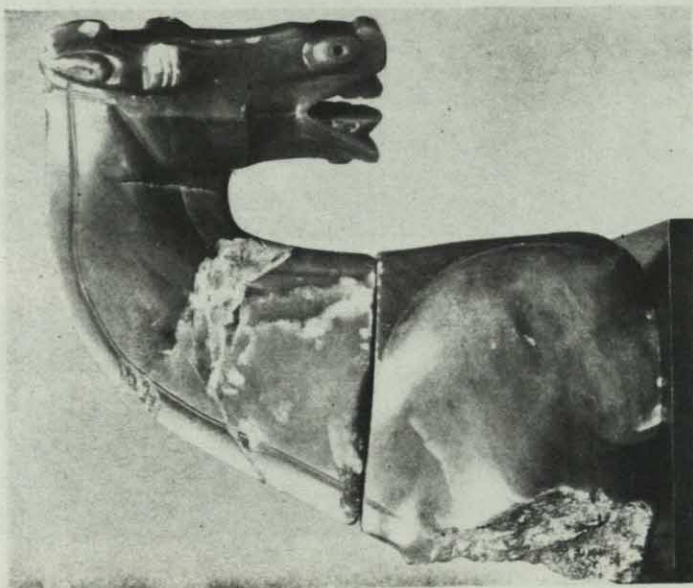
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SCULPTURE FROM THE LIVERPOOL COLLECTION

The Chinese sculpture which was acquired from the Liverpool Collection during the year included at least half a dozen examples of the very greatest interest, and as a result the collection in the Museum are now of considerable importance. With them came a number of jade carvings, including the well-known horse's head which is acknowledged as one of the most lovely of all early works in that attractive material. Six of the objects were exhibited at the International Exhibition of Chinese Art held at the Royal Academy

- Chinese Museum, London, vol. xviii, 1935, p. 45.
 From the same source: The Jade Horse Head of the Han Dynasty, vol. 1, p. 10, fig. 10, and the bibliography to the Catalogue of the Chinese Museum, London, 1935, vol. ii, p. 10, fig. 10, and the bibliography to the Catalogue of the Chinese Museum, London, 1935, vol. ii, p. 10, fig. 10.
 E. Aspinall Jones: The Jade and Silver of the Han Dynasty, p. 10, fig. 10.
 Chinese Museum, London, 1935, vol. xviii, 1935, p. 45.
 Chinese Museum, London, 1935, vol. xviii, 1935, p. 45.



a



b



c

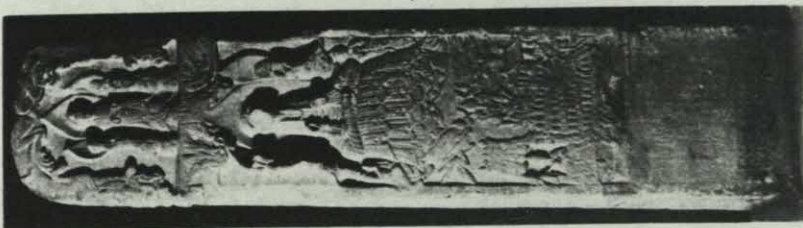
CHINESE SCULPTURE FROM THE TUMOROGLOU COLLECTION. *a* LACQUERED IVORY STATUETTE OF KUAN-YIN, LATE 17TH CENTURY (?), H. 12½ IN. *b* GOLD-LACQUERED IVORY STATUETTE OF KUAN-YIN, LATE 17TH CENTURY (?), H. 12½ IN. *c* COLORED RELIEF OF A FLYING APSARA, SONG DYNASTY, H. 2 FT. 4 IN.



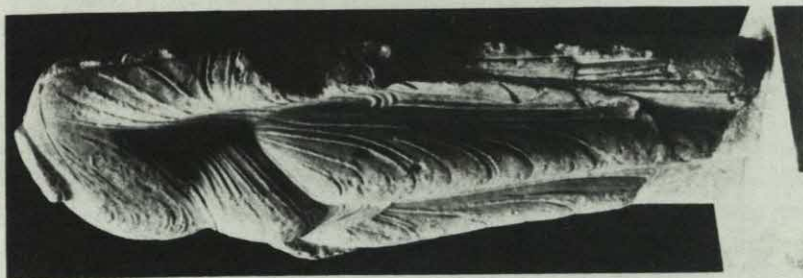
(a)



(b)

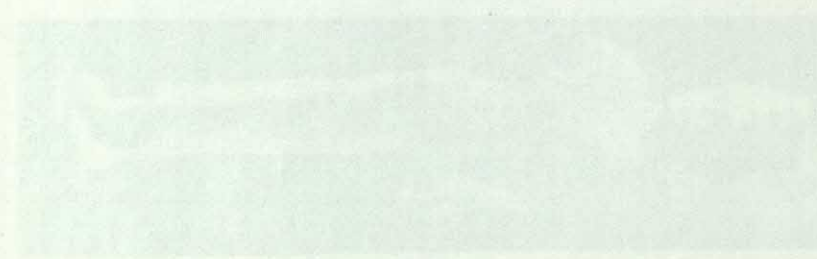
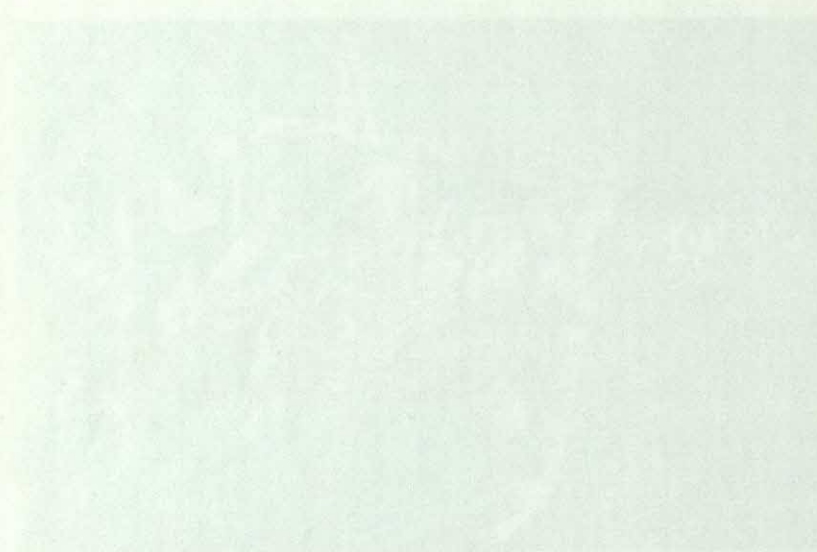
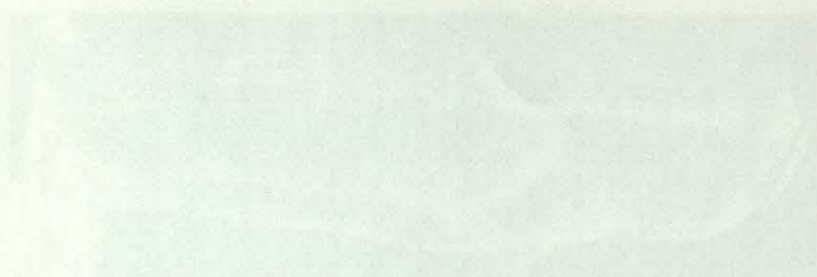


(c)



(d)

CHINESE SCULPTURE FROM THE EUMORPOULOS COLLECTION. (a) SANDSTONE BODHISATTVA; 6TH CENTURY A.D. H. 3 FT. 4 IN.
(b) GILDED WOOD FIGURE OF KUAN-YIN, SUNG DYNASTY. H. 3 FT. 9 IN. (c) SANDSTONE STELE DATED A.D. 520. H. 5 FT. 8 IN.
(d) WHITE MARBLE BUDDHA, 6TH CENTURY A.D. H. 4 FT. 9 IN.



The earliest piece of sculpture is a stele (Plate 6c) carved in sandstone and bearing the date A.D. 520 in the Northern Wei dynasty¹. On the front is a seated figure of Sakyamuni wearing elaborate pleated robes, and on the reverse a figure of the Bodhisattva Maitreya attended by two other Bodhisattvas. On the sides, which are carved with similar figures, are inscribed the names of the subscribers to the monument. The stele has been cut in two pieces, apparently recently and probably for convenience of transport, and it has been wrongly suggested that a third portion may be missing². The lower part has cut on one face a dedicatory inscription which gives the date (19th June, A.D. 520) and records that the stele was set up in front of the village of Jetavana in the Wei territory.

If the interest in this stele is largely archaeological, a colossal image of the Buddha (Plate 6d) in white marble³ is artistically one of the most important pieces of Chinese sculpture in a public collection. The figure is said to have been found in 1927 lying on the ground below the platform of the Hsiu-te' Pagoda, outside the south gate of Ch'ü-yang in the Chih-li Province (now called Hopei) and is carved in a coarse micaceous marble which is found locally. The head and hands, which are now missing, were probably carved in separate pieces and fixed by dowels, the holes for which can be seen. Sufficient of the arms, however, remains to indicate that the right hand was in *abhaya* and the left in *vara mudrā*, the gestures of reassurance and charity, and it is certain that the figure represents the Buddha after the enlightenment. It has been suggested⁴ that the figure is based on the type of the celebrated sandal-wood image made by King Udayana of the Buddha during his lifetime, copies of which are recorded. There is some uncertainty as to the date of this statue but it is now generally agreed that it must belong to the Period of the Six Dynasties (A.D. 220-589), perhaps in the second half of the 6th century, by a sculptor working under strong Indian influence.

Of about the same date, or perhaps a little later, is a sandstone statuette of a Bodhisattva wearing a pleated robe and a crown-like head-dress (Plate 6a)⁵. Here again, as in most Chinese sculpture, it is difficult to give an exact date for the figure but it seems likely that it was made round about the year A.D. 600. In contrast with the preceding statue, in which the folds, arranged in slowly

¹W. PERCEVAL YETTS: *The George Eumorfopoulos Collection. Catalogue of Chinese and Korean Bronzes, Sculpture, etc., vol. iii, Buddhist Sculpture*, 1932, No. C. 11-20, pp. 43 ff.

²These two pieces have now been permanently fixed together.

³YETTS: op. cit., C. 34-36, p. 54.

LONDON: Royal Academy of Arts. *International Exhibition of Chinese Art, 1935-6. Catalogue*, 1 ed. No. 2,400.

⁴ASHTON & GRAY: *Chinese Art*, 1935, p. 116.

⁵YETTS: op. cit., C. 21-23, p. 50: "Not long before or after the beginning of the 7th century".
R.A. *Catalogue*, No. 482, "Sui dynasty".

SIRÉN: *Chinese Sculpture*, 1925, p. 71, Pl. 267B, "Northern Chow".

The earliest piece of sculpture is a stele (Plate 6c) carved in sandstone and bearing the date A.D. 220 in the Northern Wei dynasty. On the front is a seated figure of Bodhisattva wearing elaborate pleated robes and on the reverse a figure of the Bodhisattva Mañjuśrī attended by two other Bodhisattvas. On the sides, which are carved with similar figures, are inscribed the names of the subscribers to the monument. The stele has been cut in two pieces, apparently recently and probably for convenience of transport, and it has been wrongly suggested that a third portion may be missing. The lower part has cut on one face a dedicatory inscription which gives the date (15th June A.D. 520) and records that the stele was set up in front of the village of Jiaoyuan in the Wei territory.

If the interest in this stele is largely archaeological, a colored image of the Buddha (Plate 6d) in white marble is artistically one of the most important pieces of Chinese sculpture in a public collection. The figure is said to have been found in 1927 lying on the ground below the platform of the Hsin-t'ang Pagoda, outside the south gate of Ch'ang in the Chih-shi Province (now called Hopei) and is carved in a coarse micaceous marble which is found locally. The head and hands, which are now missing, were probably carved in separate pieces and fixed by dowels, the holes for which can be seen. Sufficient of the arms, however, remains to indicate that the right hand was in abhaya and the left in varada, the gesture of renunciation and charity, and it is certain that the figure represents the Buddha after the enlightenment. It has been suggested that the figure is based on the type of the celebrated sandal-wood image made by King Udayana of the Buddha during his lifetime, copies of which are recorded. There is some uncertainty as to the date of this statue but it is now generally agreed that it must belong to the period of the Six Dynasties (A.D. 420-589), perhaps in the second half of the 6th century, by a sculptor working under strong Indian influence.

Of about the same date, or perhaps a little later, is a sandstone statuette of a Bodhisattva wearing a pleated robe and a crown-like head-dress (Plate 6e). Here again, as in most Chinese sculpture, it is difficult to give an exact date for the figure but it seems likely that it was made round about the year A.D. 500. In contrast with the preceding statue, in which the folds, arranged in slowly

W. F. Rockwell: *Yüan: The Great Buddhist Stupa*. Chicago: Chicago Art Institute, 1927, p. 11. *Journal of the American Oriental Society*, 1927, 47, 11-12, pp. 42 ff.

*These two pieces have now been permanently fixed together.

*Yüan: op. cit. p. 11, fig. 2.

London: *Journal of the American Oriental Society*, 1927, 47, 11-12, pp. 42 ff.

**Journal of the American Oriental Society*, 1927, 47, 11-12, p. 42.

*Yüan: op. cit. p. 11, fig. 2. "Not long before or about the beginning of the 7th century."

**Journal of the American Oriental Society*, 1927, 47, 11-12, p. 42.

widening loops with consummate skill, have a purely linear or calligraphic value, the draperies in this charming statuette have a definitely sculptural form which is unsurpassed in early Chinese sculpture.

A large painted and gilded wood figure of Kuan-Yin (Plate 6b)¹ is one of a well-known group of figures, the best of which belong to the Sung dynasty (A.D. 960-1279). Somewhat similar figures are in the British Museum and the Boston Museum of Fine Arts² as well as in various private collections. The figure is shown seated in the attitude of "kingly repose" and already it has taken on some of the feminine characteristics which are typical of representations of Kuan-Yin in the Sung dynasty, when the god gradually assimilated the attributes of earlier female divinities and became the protectress of children and giver of sons. In spite of the beauty of this figure it is impossible to ignore the signs of decadence which Chinese sculpture of the Sung dynasty shows and this work is far removed from the austerity of the two figures previously described.

Two coloured reliefs of perhaps the same date³ which have previously been described as made in stucco are in reality modelled in a mixture of mud and chopped straw painted over with a thin coat of gesso. They represent Kuan-Yin standing on his left foot on a lotus, and an *apsara* (Plate 5c), or heavenly nymph, flying downwards amid a swirl of drapery and leaf forms holding a bowl in her hands. These reliefs, which are probably parts of a large composition, are examples of an unusual technique and they well illustrate the skill in two-dimensional design which is so typical of Chinese art.

Among the smaller pieces of sculpture two lions of the T'ang dynasty (A.D. 618-906) are typical of the extraordinary feeling which the Chinese had for animal form. A seated lion in yellowish marble is an example of a well-known group which may have been used as paper-weights. The second, in a dark greenish-grey marble, represents the animal lying down and is of coarser workmanship though perhaps it is more monumental in character.

The later development of Kuan-Yin as a female divinity can be seen in a lovely gold-lacquered ivory statuette (Plate 5b). The figure at once suggests a fortuitous comparison with representations of the Virgin and Child in Western Art, especially with those produced in France in the 13th and 14th centuries. Various dates have been suggested for this figure—in the Ming period or even earlier—but it seems not improbable that it was made in the

¹W. PERCEVAL YETTS: *The George Eumorfopoulos Collection. Catalogue of Chinese and Korean Bronzes, Sculpture, etc., vol. iii, Buddhist Sculpture*, 1932, C. 82-85, p. 62.

R.A. Catalogue, No. 1299.

²SIRÉN: *Chinese Sculpture*, 1925, Pls. 590, 591.

³YETTS: *op. cit.*, C. 104, 105.

R.A. Catalogue, Nos. 474, 483.

widening base with consummate skill, have a purely linear or calligraphic value, the greatest in this charming statue have a definitely sculptural form which is manifested in early Chinese sculpture.

A large painted and gilded wood figure of Kuan-Yin (Plate 66), is one of a well-known group of figures, the best of which belong to the Sung dynasty (A.D. 960-1279). Somewhat similar figures are in the British Museum and the Boston Museum of Fine Arts, as well as in various private collections. The figure is shown seated in the attitude of "kingly repose," and already it has taken on some of the feminine characteristics which are typical of representations of Kuan-Yin in the Sung dynasty, when the god gradually assimilated the attributes of earlier female divinities and became the patroness of children and giver of sons. In spite of the beauty of this figure it is impossible to ignore the signs of decadence which Chinese sculpture of the Sung dynasty shows, and this work is far removed from the maturity of the two figures previously described.

Two coloured reliefs of perhaps the same date, which have previously been described as made in stucco are in reality modelled in a mixture of mud and chopped straw painted over with a thin coat of gesso. They represent Kuan-Yin standing on his left foot on a lotus, and an attendant (Plate 67), or heavenly nymph, flying downwards amid a swirl of drapery and leaf forms holding a bowl in her hands. These reliefs, which are probably parts of a large composition, are examples of an unusual technique and they well illustrate the skill in two-dimensional design which is a typical of Chinese art.

Among the smaller pieces of sculpture two lions of the T'ang dynasty (A.D. 618-906) are typical of the extraordinary feeling which the Chinese had for animal forms. A seated lion in yellowish marble is an example of a well-known group which may have been used as paper-weights. The second, in a dark greenish-grey marble, represents the animal lying down and is of coarser workmanship though perhaps it is more monumental in character.

The later development of Kuan-Yin as a female divinity can be seen in a lovely gold-lacquered ivory statuette (Plate 68). The figure at once suggests a fortunate comparison with representations of the Virgin and Child in Western Art, especially with those produced in France in the 13th and 14th centuries. Various dates have been suggested for this figure—in the Ming period or even earlier—but it seems not improbable that it was made in the

W. Patterson, *Yuan: The Great Lohan Collection*, Catalogue of Chinese and Chinese Objects, London, 1921, pp. 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 32-33, 34-35, 36-37, 38-39, 40-41, 42-43, 44-45, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57, 58-59, 60-61, 62-63, 64-65, 66-67, 68-69, 70-71, 72-73, 74-75, 76-77, 78-79, 80-81, 82-83, 84-85, 86-87, 88-89, 90-91, 92-93, 94-95, 96-97, 98-99, 100-101, 102-103, 104-105, 106-107, 108-109, 110-111, 112-113, 114-115, 116-117, 118-119, 120-121, 122-123, 124-125, 126-127, 128-129, 130-131, 132-133, 134-135, 136-137, 138-139, 140-141, 142-143, 144-145, 146-147, 148-149, 150-151, 152-153, 154-155, 156-157, 158-159, 160-161, 162-163, 164-165, 166-167, 168-169, 170-171, 172-173, 174-175, 176-177, 178-179, 180-181, 182-183, 184-185, 186-187, 188-189, 190-191, 192-193, 194-195, 196-197, 198-199, 200-201, 202-203, 204-205, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 218-219, 220-221, 222-223, 224-225, 226-227, 228-229, 230-231, 232-233, 234-235, 236-237, 238-239, 240-241, 242-243, 244-245, 246-247, 248-249, 250-251, 252-253, 254-255, 256-257, 258-259, 260-261, 262-263, 264-265, 266-267, 268-269, 270-271, 272-273, 274-275, 276-277, 278-279, 280-281, 282-283, 284-285, 286-287, 288-289, 290-291, 292-293, 294-295, 296-297, 298-299, 300-301, 302-303, 304-305, 306-307, 308-309, 310-311, 312-313, 314-315, 316-317, 318-319, 320-321, 322-323, 324-325, 326-327, 328-329, 330-331, 332-333, 334-335, 336-337, 338-339, 340-341, 342-343, 344-345, 346-347, 348-349, 350-351, 352-353, 354-355, 356-357, 358-359, 360-361, 362-363, 364-365, 366-367, 368-369, 370-371, 372-373, 374-375, 376-377, 378-379, 380-381, 382-383, 384-385, 386-387, 388-389, 390-391, 392-393, 394-395, 396-397, 398-399, 400-401, 402-403, 404-405, 406-407, 408-409, 410-411, 412-413, 414-415, 416-417, 418-419, 420-421, 422-423, 424-425, 426-427, 428-429, 430-431, 432-433, 434-435, 436-437, 438-439, 440-441, 442-443, 444-445, 446-447, 448-449, 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Imperial workshops which were founded in the latter part of the 17th century. It is on record that the Emperor K'ang Hsi established at Peking in 1680 a number of workshops and imported craftsmen from all parts of the Empire for the various branches of work including ivory-carving, gilding and the fabrication of lacquer.

The jade carvings acquired from the Eumorfopoulos Collection include the horse (Plate 5a)¹ which has already been mentioned. It is cut in a glaucous green jade in two pieces and with the exception of the hindquarters the object is complete. It offers an interesting illustration of the way in which the working of this hard material by abrasives, such as ruby dust, has conditioned the form. The date again is somewhat uncertain but it is probable that it belongs either to the Han dynasty (206 B.C.-A.D. 220) or in the succeeding period of the Six Dynasties. Most of the jades of an earlier date belong to the Chou dynasty (1122-249 B.C.), which saw the birth of the great Chinese philosopher Confucius and Lao-tzŭ, the exponent of the doctrine of Taoism. They were used in the ritual of the worship of Heaven, Earth and the Four Quarters of Space and the material employed was an indigenous one, the supplies of which were exhausted at an early date. The *Pi* or circular voided disk, symbolising Heaven, is the first of these six ritual objects, and the collection contains a fine example carved with a dragon, as well as a specimen of the *Tsung*, symbolising the Earth, which takes the form of a hollow cylinder surrounded by a square, and may have been connected with a fertility cult. Of the same date is a particularly lovely double-dragon ring in a pale green jade, now weathered to a buff grey². Among the animals may be noted a sepulchral jade of a wild boar belonging to the Han, an ibex³ in black jade of the T'ang, and a recumbent camel in green and russet jade of the Yüan dynasty (A.D. 1260-1368).

¹R.A. Catalogue, No. 553.

²ASHTON & GRAY: *Chinese Art*, 1935, p. 98.

³POPE-HENNESSY: *Early Chinese Jades*, 1923, Pl. LV.

⁴POPE-HENNESSY, Pl. XLVIII.

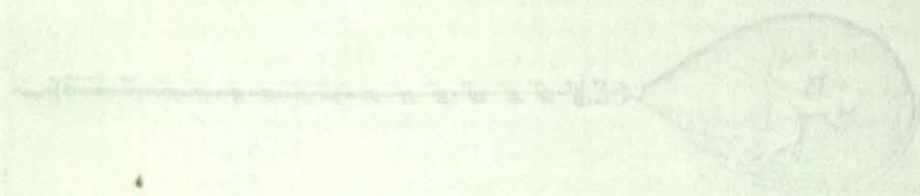


Fig. 1

DEPARTMENT OF CERAMICS

CHINESE CERAMICS FROM THE ROMANOVSKY COLLECTION

The first two instalments of the Romanovskoye Collection of Chinese Art are included in the year's acquisitions. Roughly speaking in the division of the collection the documentary pieces have fallen to the British Museum, those in which artistic merit is the primary consideration to this Museum. The first catalogue published by Mr. R. L. Hobson treats of the collection in detail and it is therefore only the outstanding pieces which will be mentioned in this Review. Among the specimens of the Han period (206 B.C.-A.D. 220) are several pieces (Plate 86) showing the virtue quality of form so characteristic of the epoch, while among the unglazed examples is a particularly fine trough-shaped object, of uncertain use, with a moulded design of animals. A good Wei standing figure fills a gap in the Museum collection, while the allotment of so many fine T'ang pieces is a particular source of congratulation for the Museum, where the group is notably weak. The splendid large covered vase (Plate 74) is probably the finest example of the type with incised decoration; the glaze is green, with a band of yellow, with a pattern worked in white and orange. A large platter with a simple stylized lotus-flower in the centre and a stained glaze of the well-known "egg-and-sparrow" variety is a particularly good instance of simplicity of decoration adapted to a utilitarian purpose. Some examples of the delicate little toilet-boxes and covers, an exceptional seated figure of a woman in court dress, and a brilliantly modelled small figure of a lion are other instances of the coloured glaze of this great period of pottery.

With the beautiful wares of the Sung dynasty the Museum has been equally fortunate in filling its gaps. A lovely deep vessel of the refined A'ue with a greyish-white cracked glaze and a superb foliated flower-pot in a rich purplish red of Ch'ien ware are probably the most important pieces among the Palace types, but the two great vases of Ts'ao-choo ware, one painted with peonies in

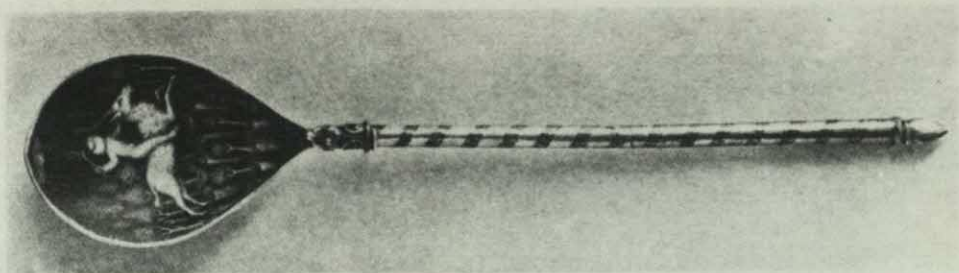


Fig. 2

DEPARTMENT OF CERAMICS

CHINESE CERAMICS FROM THE EUMORFOPOULOS COLLECTION

THE first two instalments of the Eumorfopoulos Collection of Chinese Art are included in the year's acquisitions. Roughly speaking in the division of the collection the documentary pieces have fallen to the British Museum, those in which artistic merit is the primary consideration to this Museum. The great catalogue published by Mr. R. L. Hobson treats of the collection in detail and it is therefore only the outstanding pieces which will be mentioned in this Review. Among the specimens of the Han period (206 B.C.—A.D. 220) are several pieces (Plate 8*b*) showing the virile quality of form so characteristic of the epoch, while among the unglazed examples is a particularly fine trough-shaped object, of uncertain use, with a moulded design of animals. A good Wei standing figure fills a gap in the Museum collections, while the allotment of so many fine T'ang pieces is a particular source of congratulation for the Museum, where the group is notably weak. The splendid large covered vase (Plate 7*a*) is probably the finest example of the type with incised decoration; the glaze is green, with a band of yellow, with a pattern worked in white and orange. A large platter with a simple stylised lotus-flower in the centre and a stained glaze of the well-known "egg-and-spinach" variety is a particularly good instance of simplicity of decoration adapted to a utilitarian purpose. Some examples of the delicate little toilet-boxes and covers, an exceptional seated figure of a woman in court dress, and a brilliantly modelled small figure of a lion are other instances of the coloured glazes of this great period of pottery.

With the beautiful wares of the Sung dynasty the Museum has been equally fortunate in filling its gaps. A lovely deep vessel of the refined *K'o yao* with a greyish-white crackled glaze and a superb foliated flower-pot in a rich purplish red of Chün ware are probably the most important pieces among the Palace kiln types, but the two great vases of Tz'ü-chou ware, one painted with peonies in

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. From the first settlers to the present day, the nation has evolved through various stages of development. The early years were marked by exploration and settlement, followed by a period of rapid expansion and industrialization. The American Revolution was a pivotal moment in the nation's history, leading to the establishment of a new government and the declaration of independence. The 19th century was a time of great change, with the Civil War and the Reconstruction era shaping the nation's future. The 20th century has been a period of significant progress, with the United States becoming a world power and a leader in many fields. The history of the United States is a testament to the resilience and spirit of its people.

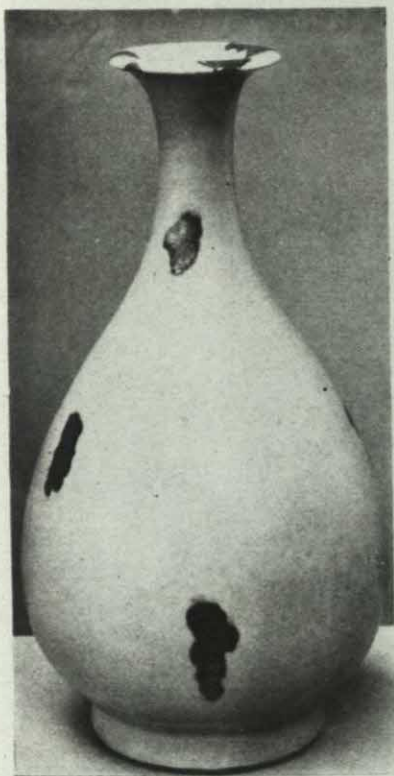
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(a)



(b)



(c)



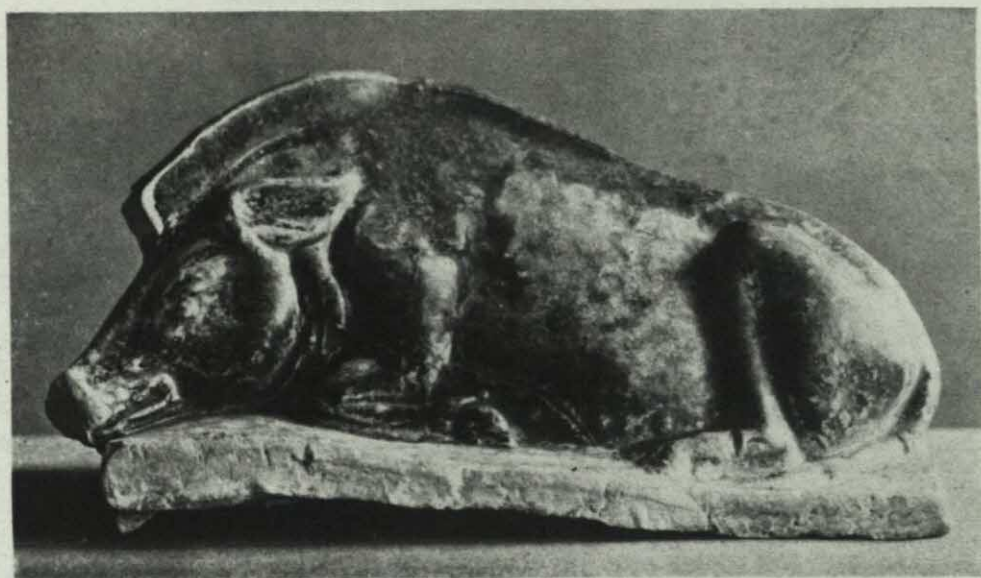
(d)

EUMORFOPOULOS COLLECTION. (a) VASE AND COVER DECORATED WITH INCISED PATTERNS AND COLOURED GLAZES. T'ANG DYNASTY. H. 16 IN. (b) STONEWARE JAR (CHIEN WARE). SUNG DYNASTY. H. 7 IN. (c) BOTTLE WITH SPOTTED CELADON GLAZE (LUNG-CH'UAN WARE). SUNG DYNASTY. H. 10 $\frac{3}{4}$ IN. (d) VASE (TZU CHOU WARE). SUNG DYNASTY. H. 15 $\frac{1}{2}$ IN.

PLATE 8



a



b

EUMORFOPOULOS COLLECTION. *a* PORCELAIN PLATE PAINTED IN ENAMEL COLOURS. MARK OF THE CHENG TÊ PERIOD (1506-21). MING DYNASTY. D. $8\frac{5}{16}$ IN. *b* FIGURE OF A PIG, PORCELLANOUS STONEWARE. 3RD-4TH CENTURY. L. 6 IN.

black on a cream slip (Plate 7*d*), the other with bands of sgraffito decoration on a similarly coloured ground, are supreme masterpieces of form and design. Some picked pieces of the Chien ware (Plate 7*b*), including one of the rare bowls with tortoiseshell glaze, some exceptionally fine bowls and vessels of the Ting ware with its delicate designs engraved or moulded on a white body, and some lovely pieces of the celadon group, including a particularly distinguished bowl of the so-called Northern type with free designs engraved in the paste under the glaze and an exquisitely-shaped bottle of spotted celadon (Plate 7*c*), worthily uphold the high standard Mr. Eumorfopoulos set for himself.

The Ming porcelains are equally outstanding. A splendid vase with scrolling designs engraved under a plain glaze of dazzling turquoise stands out among a group of the well-known family with aubergine and turquoise glazes on the biscuit. The Hsüan Tê stem-cup with three fishes in underglaze copper-red has probably the best claims to be a genuine 15th century piece of any of the examples in England, while the beautiful plate (Plate 8*a*) with a design of a bird on a branch in turquoise, yellow, green and iron-red and the mark of Chêng Tê is a perfect instance of the facility of the Chinese potter for spacing his designs. Two small cups with figure designs in underglaze blue and pale enamels show the class generally accepted now as Ch'êng Hua. Among a series of interesting pieces of blue-and-white the splendid flat-sided bottle of the type, dating from the 15th century, of which large numbers are kept in the Seraglio Museum at Constantinople, is particularly notable, as a similar bottle can be seen in the foreground in a well-known illustration of a group of Chinese porcelain in the Chini-hane of the Mosque at Ardebil, in Persia.

NEAR EASTERN POTTERY

Additions to the Near Eastern Collection were few, but all interesting. Mr. Leigh Ashton gave an earthenware dish, belonging to the mediaeval type found near Tebtunis, the ancient Crocodilopolis, by the Italian expedition under Signor Bagnani¹. It is decorated with a cross within a striped border in coarse enamel colours of brown, orange, green and white and was probably used in a Coptic church. Two examples were bought of the earthenware from the Samarkand district, of the Samanid period (9th-10th century). One of these is a charming small bowl painted with two interlaced triangles in dark manganese-purple with touches of a foxy-red and lime-green; the other is an exquisite little saucer-dish (Plate 9*b*), with a wide flat rim with decoration of Cufic inscription in manganese-black under a cream-white glaze. It belongs to a group of extremely beautiful pieces in which the exquisitely distinctive calligraphy of this date is employed to the fullest advantage; the

¹See GILBERT BAGNANI, "Scoperte di ceramica in Egitto," *Faenza*, vol. xxi, 1933, p. 99.

black on a cream slip (Plate 7c), the other with bands of speckled decoration on a similarly colored ground, are superior masterpieces of form and design. Some picked pieces of the Chien ware (Plate 7d), including one of the rare bowls with tortoiseshell glaze, some exceptionally fine bowls and vessels of the T'ing ware with its delicate designs engraved or incised on a white body, and some lovely pieces of the celadon group, including a particularly distinguished bowl of the so-called Northern type with four designs engraved in the paste under the glaze and an exquisitely-shaped bottle of speckled celadon (Plate 7e), worthy up to the high standard Mr. Eumetschke set for himself. The Ming porcelain are equally outstanding. A splendid vase with scrolling designs engraved under a plain glaze of dazzling turquoise stands out among a group of the well-known family with underglaze and turquoise glaze on the biscuit. The Hsuan T'ung stem-cup with three fishes in underglaze turquoise has probably the best claim to be a genuine 15th century piece of any of the examples in England, while the beautiful plate (Plate 7f) with a design of a bird on a branch in turquoise, yellow, green and iron-red and the mark of Hsuan T'ung is a perfect instance of the facility of the Chinese potters for making his designs. Two small cups with figure designs in underglaze blue and pale celadon show the class generally accepted now as Ch'ing Hsin. Among a series of interesting pieces of blue-and-white the splendid flat-sided bottle of the type, dating from the 15th century, of which large numbers are kept in the Shanghai Museum at Constantinople, is particularly notable, as a similar bottle can be seen in the foreground in a well-known illustration of a group of Chinese porcelain in the China-pans of the Musée at Arras, in France.

NEAR EASTERN POTTERY

Additions to the Near Eastern Collection were few, but all interesting. Mr. Leigh Ashton gave an earthenware dish, belonging to the medieval type found near Tebe, the ancient Crocodiopolis, by the Italian expedition under Signor Bagatti. It is decorated with a cross within a striped border in coarse enamel colors of brown, orange, green and white and was probably used in a Coptic church. Two examples were bought of the earthenware from the Samarra district of the Samarra period (9th-10th century). One of these is a charming small bowl painted with two interlaced triangles in dark manganese-purple with touches of a fiery-red and lime-green; the other is an exquisite little saucer-dish (Plate 8g), with a wide flat rim with decoration of Coptic inscription in manganese-black under a cream-white glaze. It belongs to a group of extremely beautiful pieces in which the exquisitely distinctive calligraphy of this date is employed to the fullest advantage; the

supreme example is the celebrated dish exhibited by M. Alphonse Kann in the Persian Exhibition at Burlington House. Other purchases were a glass "bomb" with opaque striations of lilac and pale bluish grey, perhaps Mesopotamian, of the early Islamic period, and a most unusual fragment (Plate 9a) painted with a pair of goats with trappings like horse-cloths in underglaze black with touches of manganese-purple. The sandy body is quite unlike that of any Samarkand piece, while the goats seem related in type to the celebrated Fatimite bronze aquamanile at Pisa, though in date they must be rather later. The quality of the decoration and of the technique seems much nearer that of Egypt or Syria and the period closer to the 14th than the 12th century.

FRENCH MAIOLICA

The identification of the maiolica made in the Italian manner in countries outside Italy continues to attract a great deal of attention. In France the styles of Faenza and Castel Durante were copied at Rouen by Masseot Abaquesne and at Nîmes in Provence by one Antoine Sigalon (d. 1590), and important examples from these two factories were acquired during the year. A Nîmes drug-jar (Plate 10b), bought out of the John Webb Trust Fund, is an exceptionally well painted piece from a factory whose output was apparently limited to a few types, and seldom showing much distinction. The medallions with portrait busts are characteristic. The charming decoration of landscapes and flowers on the Rouen jar, given by Mr. Leigh Ashton, follows a scheme quite unfamiliar on Italian maiolica, and it will be a useful document for the identification of other specimens from this undoubtedly productive French factory of the 16th century.

A MEISSEN PORCELAIN SERVICE

Unquestionably the most important Continental porcelain acquired during the year was a service (Plate 11b) made at Meissen about 1735 and decorated with *chinoiserie* in the later manner associated with the name of Adam Friedrich von Löwenfinck (b. 1714; d. 1754). This artist joined the Meissen staff as an apprentice in 1726 and left ten years later for Bayreuth. He was subsequently at Ansbach, Fulda, Höchst and Strasburg, concerning himself with faïence decoration at these places rather than, as was at one time supposed, with the manufacture of porcelain. He is famous as the first exponent of enamel-painting on faïence in the porcelain manner, a style which eventually spread from Strasburg to all the chief French factories. The scenes on the newly acquired Meissen service depict pseudo-Chinese figures of ladies, gentlemen and children and red, yellow and piebald horses all engaged in fantastic occupations. The painting shows a most sensitive delicacy, with clean sharp

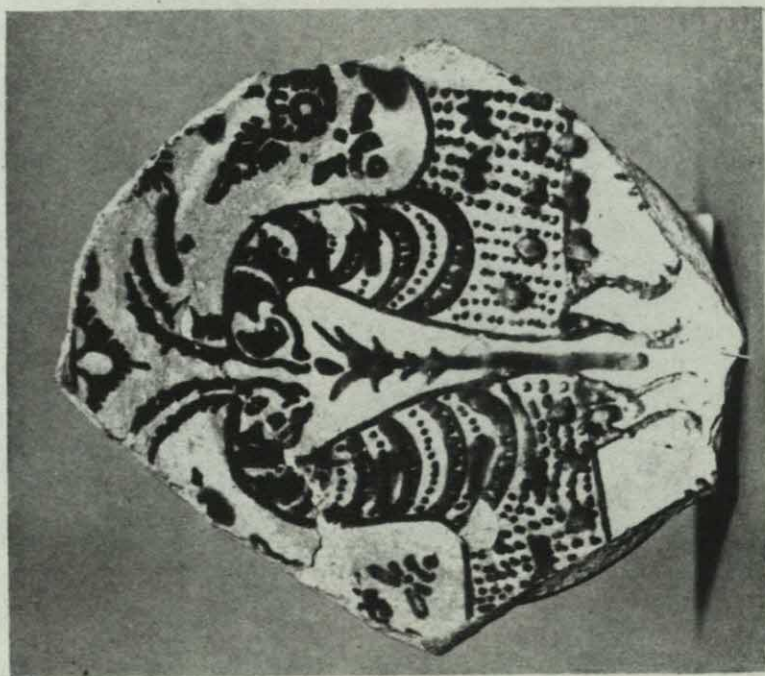
an ancient example is the celebrated dish exhibited by Mr. Alphonse Kahn in the Persian Exhibition at Boulogne-sur-Mer. Other pieces were a glass "bowl" with opaque staining of blue and pale bluish grey, and a small enamel vessel of white porcelain, of the early Islamic period, and a more unusual fragment of white porcelain with a pair of goats with transparently painted bodies in underglaze blue with touches of manganese-purple. The sandy body is more unlike that of any Samarkand piece, while the goats seem related in type to the celebrated Islamic bronze specimens at Pisa, though in date they must be earlier. The quality of the decoration and of the technique seem much nearer that of Egypt or Syria and the period closer to the 14th than the 15th century.

FRENCH MAJOLICA

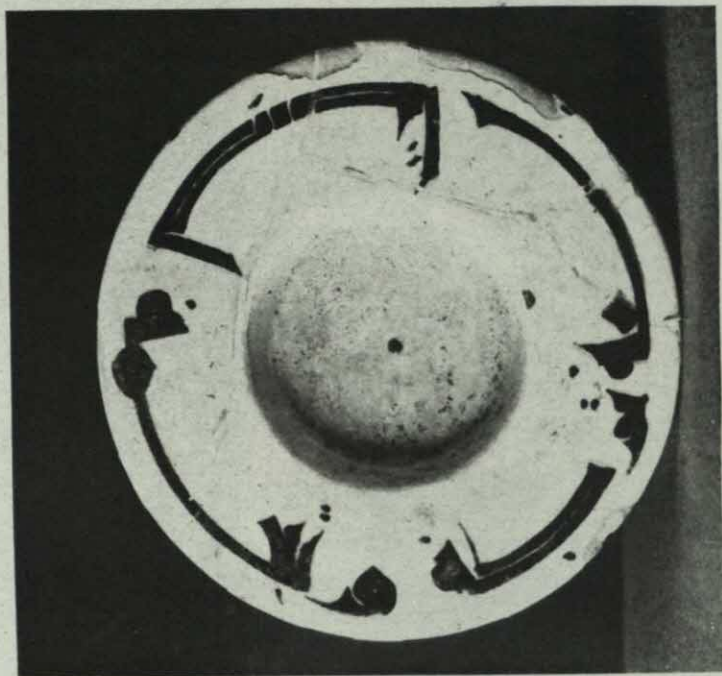
The identification of the majolica made in the Italian manner is sometimes outside Italy, continues to attract a great deal of attention. In France the styles of Faenza and Castel Durante were copied at Rouen by Meissen, at Aachen and at Nimèze in Provence by one Antoine, signed at 1790, and important examples from these two factories were acquired during the year. A Nimèze drug-jar (Plate 106), bought out of the *John Webb Trust*, is an exceptionally well painted piece from a factory whose output was apparently limited to a few types, and seldom showing much distinction. The majolica with porous base are characteristic. The covering decoration of flowers and flowers on the Rouen jar, given by Mr. Leigh Ashton, follows a scheme quite unfamiliar on Italian majolica, and it will be a useful document for the identification of other specimens from the undoubtedly productive French factory of the 18th century.

A MEISSEN PORCELAIN SERVICE

Unquestionably the most important Continental porcelain acquired during the year was a service (Plate 116) made at Meissen about 1755 and decorated with chinoiserie in the later manner associated with the name of Adam Friedrich von Löwenbach (b. 1714; d. 1754). This artist joined the Meissen staff as an apprentice in 1736 and left ten years later for Bayreuth. He was subsequently at Aachen, Fulda, Hocha and Strassburg, concerning himself with porcelain decoration at these places rather than, as was at one time supposed, with the manufacture of porcelain. He is famous as the first exponent of enamel-painting on porcelain in the porcelain manner, a style which eventually spread from Strassburg to all the chief French factories. The scenes on the newly acquired Meissen service depict pseudo-Chinese figures of ladies, gentlemen and children and red, yellow and biscuit tones all engaged in domestic occupations. The painting shows a most sensitive delicacy, with clean sharp

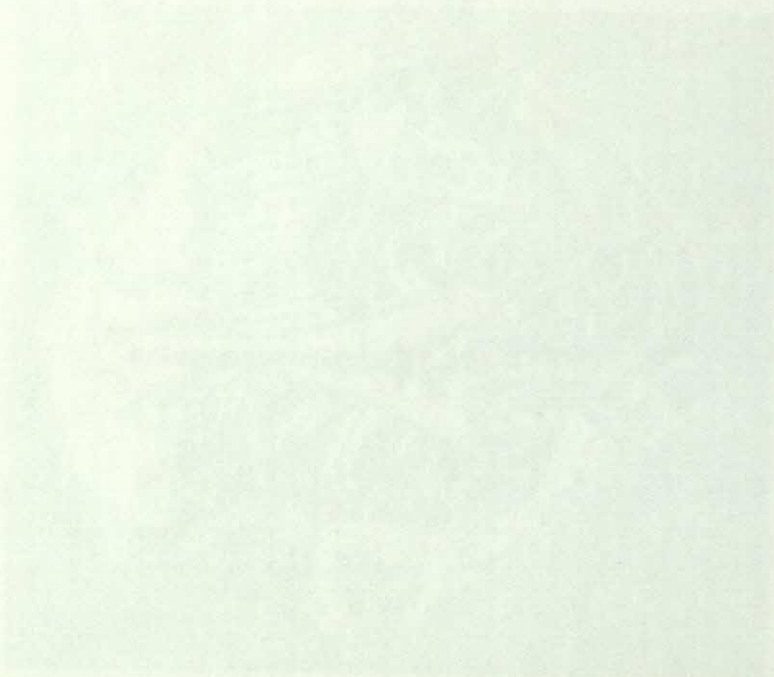
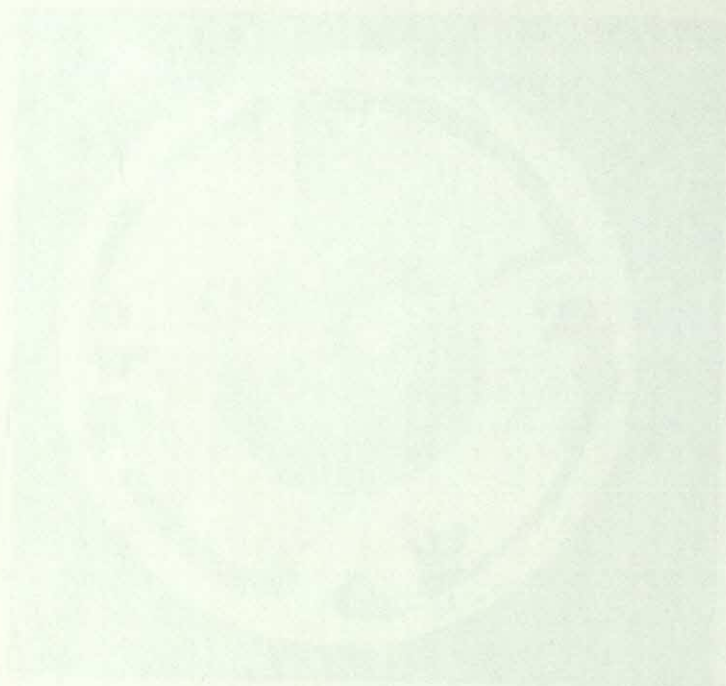


(a)



(b)

NEAR EASTERN POTTERY. (a) FRAGMENT PAINTED WITH A PAIR OF GOATS. PERSIAN, 15TH-16TH CENTURY. H. $6\frac{1}{2}$ IN. (b) SAUCER-DISH DECORATED WITH CUPIC INSCRIPTION. FROM THE SAMARKAND DISTRICT; 9TH-10TH CENTURY. DIAM. $4\frac{3}{8}$ IN.



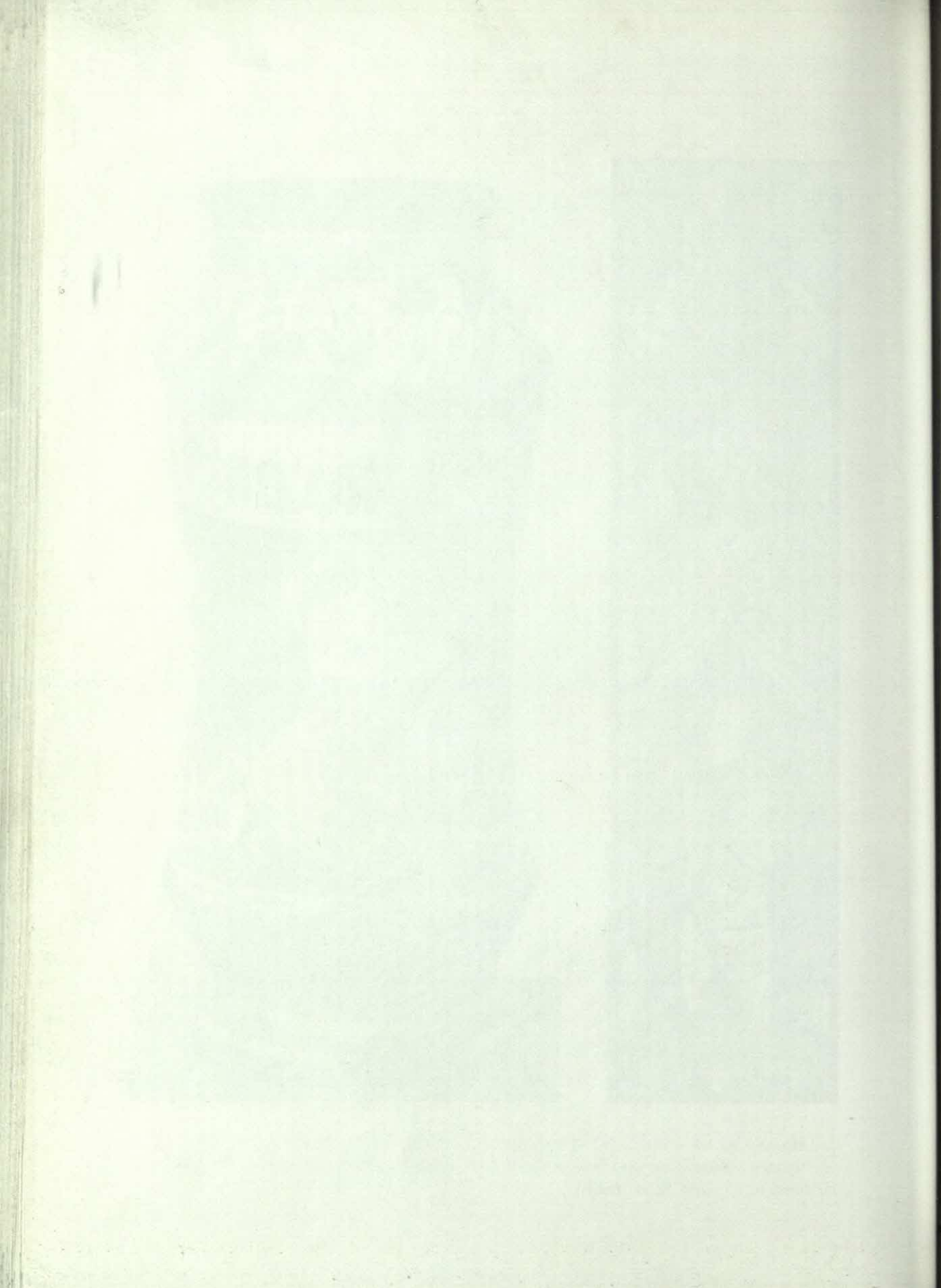


(a)



(b)

(a) STAINED GLASS PANEL. ENGLISH; MIDDLE OF THE 14TH CENTURY. H. 4 FT. 1 $\frac{3}{4}$ IN.
 (b) MAIOLICA DRUG-JAR. FRENCH (NIMES); LATE 16TH CENTURY. H. 9 $\frac{1}{2}$ IN. Purchased with the Funds of the John Webb Trust.



outlines and flat washes of pure colours including a beautiful purple and an intense black. The service (with the exception of the tea-pot, which is by a different but evidently contemporary painter) may with good reason be attributed to the hand of Löwenfinck himself. In manner and touch it resembles some Fulda faïence dishes and the painting is identical in style and in many details with some pieces recorded as bearing cryptic signs which may be read as concealed monograms of Löwenfinck's initials. On the service now acquired marks of this kind occur, as usual in gold on a drapery; but in this case they are apparently indecipherable. The service was bought out of the funds of the Capt. H. B. Murray Bequest.

ENGLISH PORCELAIN

The most important addition to the permanent collection of English porcelain was the bequest from the late Herbert Allen of the wares which had been exhibited on loan from him in the Department for nearly twenty years. Comprising more than 500 pieces and covering a period from the beginnings of porcelain manufacture in England towards 1750 until well into the 19th century, the collection is particularly useful as a supplement to the Schreiber Collection, in which the later wares are not at all well represented. The Allen Collection consists to a large extent of this later English porcelain, which is as a rule of relatively slight artistic interest, but it also includes many important pieces of earlier date, notably a set of claret-ground Chelsea vases painted with subjects after Boucher, a set of Chelsea-Derby vases with classical subjects, and several rare Bristol vases, two with yellow ground and one painted with a scale pattern in bright blue enamel. Some Chelsea of the red-anchor period is not less attractive. A catalogue of the collection was prepared in 1917 by Mr. Bernard Rackham; a second edition was called for in 1923, and this is still available.

Light is thrown on many still unsolved problems in English porcelain history by a number of pieces acquired during the year. Perhaps the most important are four Worcester plates (Plate 11*a*) generously presented by Mrs. Dora Edgell Grubbe. These were by tradition painted by or under the direction of an ancestor of the donor, one James Giles, an independent enameller, who decorated Worcester and other porcelain at his workshops in Kentish Town and Berwick Street, Soho. His work has for long been the subject of conjecture. One of the plates is painted with sliced fruits and closely resembles a familiar type of Worcester porcelain¹. It seems to indicate that much more of the finer Worcester was decorated by Giles than has hitherto been supposed. Two other plates are painted with figure-subjects—one in a familiar black washed

¹Compare *Catalogue of the Schreiber Collection*, 1928, 2nd ed., vol. i, Pl. 63, No. 541.

over with green, the other in bright crimson monochrome. The fourth plate is painted with dead game in a style that is apparently without parallel on English porcelain of the period¹.

It has been suggested that a considerable quantity of early English porcelain now preserved in collections as undecorated ware was originally painted in unfired lacquer or oil colours. These colours not being melted into the glaze readily became damaged and were ultimately removed in washing and use. That certain factories advertised their wares as "Warranted true enamel" is evidence of the alternative practice. Few pieces survive with more than a trace of this original decoration, and it was therefore interesting to find on a Liverpool tea-pot generously given by Mr. Charles G. Gordon a considerable residue of decoration of this kind, sufficient to show that it was originally painted in lacquer red and gold with a ship, *The Nancy*, and the date 1784.

The problems of the introduction and early development of transfer printing on English porcelain were illustrated on some specimens, comprising a tea-pot, a tea-jar and a mug, given by Mrs. Newman Neild in memory of Dr. Newman Neild, through the English Ceramic Circle, with transfer printing of figures and flowers carried out in several colours². This work, which was clearly experimental only, is to be distinguished from the familiar transfer prints in black or brown afterwards washed over with other colours. Such printing as on Dr. Neild's pieces was not afterwards attempted in England until the middle of the 19th century.

Liverpool comes in question again as a transfer printing centre in the case of a cylindrical mug which though of Worcester porcelain material bears a rare print of figures in a garden with the signature "*J. Sadler. Liverpool.*" The mug from its form does not seem likely to have been made before printing began at Worcester in 1756 with the arrival of Robert Hancock, and it would seem that the Liverpool printers were occasionally allowed to buy undecorated ware from Worcester as late perhaps as 1765 or 1770. The mug is part of a gift from Mrs. Lee-Allen of a number of fine pieces of English porcelain and earthenware from the John Lee-Allen Collection, including examples from the Lowestoft, Bristol and other factories.

A 15TH CENTURY ENAMELLED SPOON

The funds of the Murray Bequest enabled the Museum to acquire an important example of a rare type of painted enamel which has hitherto not been represented in the Museum. This is a silver spoon (fig. 2) with *grisaille*

¹The plates and their significance will be fully discussed in a paper by W. B. HONEY in the *Transactions of the English Ceramic Circle*, 1936, vol. iv.

²Discussed by DR. NEWMAN NEILD in the *Transactions of the English Ceramic Circle*, 1935, vol. iii, p. 71.

over with green, the other in light crimson mottled brown. The fourth piece is painted with dead green in a style that is apparently without parallel on English porcelain of the period.

It has been suggested that a considerable quantity of early English porcelain now preserved in collections as unadorned ware was originally painted in unglazed luster or oil colors. These colors not being melted into the glass readily became damaged and were ultimately removed by washing and use. That certain factories adopted their name as "Worcester blue enamel" is evidence of the alternative practice. Few pieces survive with more than a trace of this original decoration, and it was therefore interesting to find on a Liverpool tea-pot generously given by Mr. Charles G. Gordon a considerable residue of decoration of this kind, sufficient to show that it was originally painted in luster red and gold with a blue, yellow, and the dark blue.

The problems of the preservation and early development of transfer printing on English porcelain were illustrated on some specimens comprising a tea-pot, a tea-jar and a mug, given by Mrs. Newman Nield in memory of Dr. Newman Nield, through the English Ceramic Circle, with accurate painting of figures and flowers carried out in several colors. The work, which was clearly experimental only, is to be distinguished from the familiar transfer prints in black or brown afterwards washed over with other colors. Such painting as on Dr. Nield's pieces was not afterwards attempted in England until the middle of the 18th century.

Liverpool comes in question again as a transfer printing centre in the case of a cylindrical mug which though of Worcester porcelain material bears a rare print of figures in a garden with the signature "J. Sadler, Liverpool". The mug from its form does not seem likely to have been made before printing began at Worcester in 1758 with the arrival of Robert Hancock, and it would seem that the Liverpool printers were occasionally allowed to buy undecorated ware from Worcester as late perhaps as 1765 or 1770. The mug is part of a gift from Mrs. Lee-Allen of a number of fine pieces of English porcelain and earthenware from the John Lee-Allen Collection, including examples from the Lowestoft, Bristol and other factories.

A 17TH CENTURY ENAMELED SPOON

The funds of the Murray Bequest enabled the Museum to purchase an important example of a rare type of painted enamel which has hitherto not been represented in the Museum. This is a silver spoon (fig. 5) with figures

¹The piece and its significance will be fully discussed in a paper by W. B. Flower in the *Transactions of the English Ceramic Circle*, vol. IV.
²Discussed by Dr. Newman Nield in the *Transactions of the English Ceramic Circle*, 1925, vol. III, p. 31.

(white on black) enamel painting on both surfaces of the bowl of the kind which later became popular with the enamellers of Limoges. On the upper side is a subject with the satirical flavour not seldom to be detected in late Gothic art—a stag ridden by an ape through a forest; in the foreground are crags of sinuous projection of a kind which was also common stock in the graphic arts of the 15th century. A symmetrical arrangement of delicate seaweed-like foliage covers the under surface. The long handle has twisted round it a garland of foliage executed in *niello* and ends at the top in a cone and at the base in a silver-gilt lion's head from the jaws of which issues the bowl. The whole is of the utmost refinement of workmanship.

The spoon, which was formerly in the Kunstgewerbemuseum at Düsseldorf, belongs to a class of enamels of which the origin is discussed by Willy Burger in *Abendländische Schmelzarbeiten* (1930, pp. 161–6) and in an article by H. Kohlhaussen in the *Jahrbuch der preussischen Kunstsammlungen* (1931, vol. LII). It is obviously from the same workshop as a beaker at one time in the Thewalt Collection and subsequently exhibited for some years in the Museum as part of the Pierpont Morgan Loan; in both the technique is the same and the motives of decoration are closely similar. In technique these enamels recall the famous medallion in the Louvre with a portrait of Jean Fouquet by himself. The date of their production is surely about the middle of the 15th century but the place is more debatable. Some authorities, relating them to the art of the Burgundian Court, have argued in favour of a Flemish origin, pointing to the *singeries* as entirely in the spirit of Netherlandish caricature. Another, less plausible opinion is that they are early productions in painted enamel of the Limoges workshops. Another authority¹ attributes the group of goldsmith's work with which they are generally associated to the workshop, in the Upper Rhineland, of the artist known from the signature on his engravings as E. S., whose pupil the "Master of the Housebook" is believed to have produced certain small glass-paintings such as a roundel in the Museum (No. C. 1379–1924) with a figure of St. Peter.

ENGLISH AND FRENCH STAINED GLASS

The Museum can justly claim to possess a collection of stained glass as representative as any in existence of the whole development of the art. It has, however, its deficiencies and one of the most conspicuous has been in English glass of the middle Gothic period; this has been to some extent made good by the purchase of a panel (Plate 10a) with a figure of a female saint, perhaps St. Mary Magdalene, standing under a canopy with crocketed pinnacles of a kind indicating a date about the middle of the 14th century.

¹Dr. HERMANN SCHMITZ: *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 1913, p. 109.

(which on black) cannot passing on both surfaces of the bowl of the kind which later became popular with the enamellers of Limoges. On the other side is a subject with the subject of Limoges not seldom to be detected in late Gothic art—a ring hidden by an eye through a forest in the foreground and a stage of sinuous projection of a kind which was also common next to the graphic art of the 15th century. A symmetrical arrangement of delicate saw-tooth-like foliage covers the under surface. The long handle has twisted round in a garland of foliage executed in white and ends at the top in a cone and at the base in a silver-gilt lion's head from the jaws of which issues the bowl. The whole is of the utmost refinement of workmanship.

The spoon, which was formerly in the Kunstgewerbemuseum at Düsseldorf, belongs to a class of enamel of which the origin is discussed by Willy Hargis in *Medievalische Schmuckkunst* (1900, pp. 101-6) and in an article by H. Kohlhauser in the *Zeitschrift für Kunstwissenschaft* (1901, vol. III). It is obviously from the same workshop as a beaker at one time in the Thiersch Collection and subsequently exhibited for some years in the Museum as part of the Pierpont Morgan loan; in both the technique is the same and the motives of decoration are closely similar. In technique there cannot be doubt, the famous medallion in the Louvre with a portrait of Jean Fouquet by himself. The date of their production is surely about the middle of the 15th century but the place is more debatable. Some authorities, relating them to the art of the Burgundian Court, have argued in favour of a Flemish origin, pointing to the imagery as entirely in the spirit of Netherlandish canonization. Another less plausible opinion is that they are early productions in painted enamel of the Limoges workshop. Another authority, although the group of goldsmith's work with which they are generally associated to the workshop in the Upper Rhineland, of the artist known from the signature on his engravings as E. S., whose pupil the "Master of the Horsebook" is believed to have produced certain small glass-paintings such as a rooster in the Museum (No. C. 1270-1294) with a figure of St. Peter.

ENGLISH AND FRENCH STAINED GLASS

The Museum can justly claim to possess a collection of stained glass as representative as any in existence of the whole development of the art. It has, however, its deficiencies and one of the most conspicuous has been in English glass of the middle Gothic period; this has been to some extent made good by the purchase of a panel (Plate 100) with a figure of a female saint, perhaps St. Mary Magdalene, standing under a canopy with crocheted borders of a kind indicating a date about the middle of the 14th century.

Dr. Hermann Goerner: Die englische Glasmalerei in der Zeit 1250-1400.

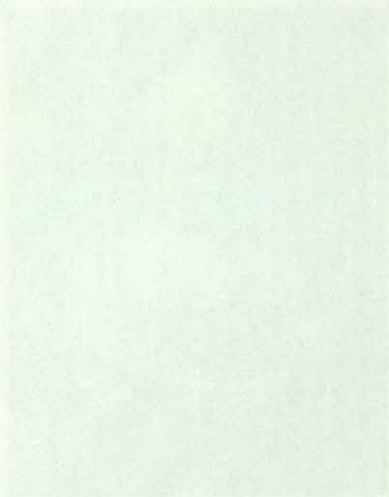
An attractive feature of the design is the stars, in ruby and golden-yellow glass, set at intervals in the diapered blue glass of the background to the figure; an inscription in Lombardic characters, contemporary but not belonging to the figure and relating to an incident in the legend of St. Nicholas, has been inserted to complete the panel, which may either have filled a small lancet window or have formed originally one of the main lights of a three- or four-light mullioned window. The glass was at one time in the possession of Lord Stafford at Costessey Hall, near Norwich, and it has plausibly been suggested by Mr. Wilfred Drake on stylistic grounds that it came from a church in that city or elsewhere in Norfolk.

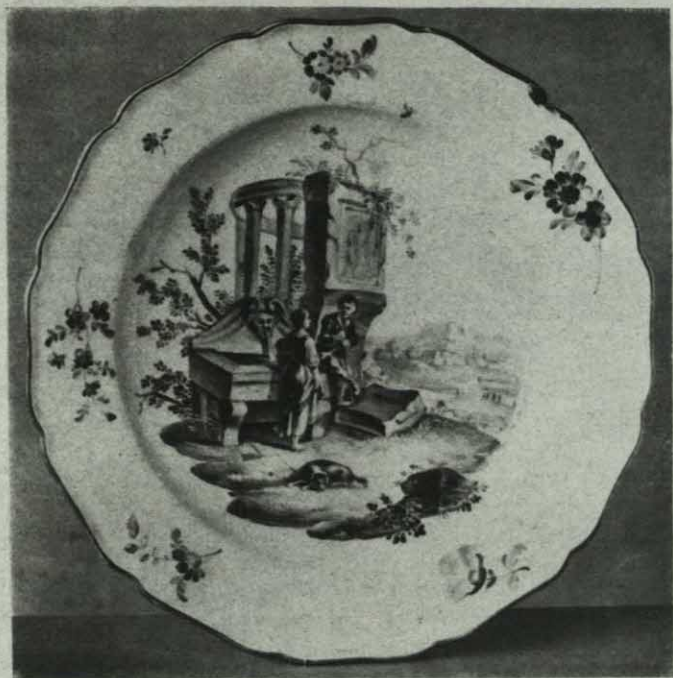
About a hundred years later in date may be placed a roundel, given by Mr. F. Marchant, painted in black and silver-yellow stain with a figure of a man in short tunic and cap cutting corn with a sickle. The title *September* inscribed on it in black-letter shows that the roundel was one of a series representing the Labours of the Months similar to those, also of English origin, of somewhat earlier date, already in the Museum; as in another roundel, in the Mayor's Parlour, Leicester, in which September is represented by a labourer threshing with a flail, the subject is enclosed by a narrow border of cable-pattern. The roundel was latterly in the clock-turret of the 18th century stable at Matfield House, near Tonbridge.

Approximately contemporaneous with this roundel is another, the gift of Miss M. T. Talbot, of French glass, also painted in black and yellow, with the Crucifixion; this, with a quantity of fragments of 15th century glass, presented by the same donor, is said to have been brought from a church near Beauvais.



Fig. 3 (see p. 6)





(a)

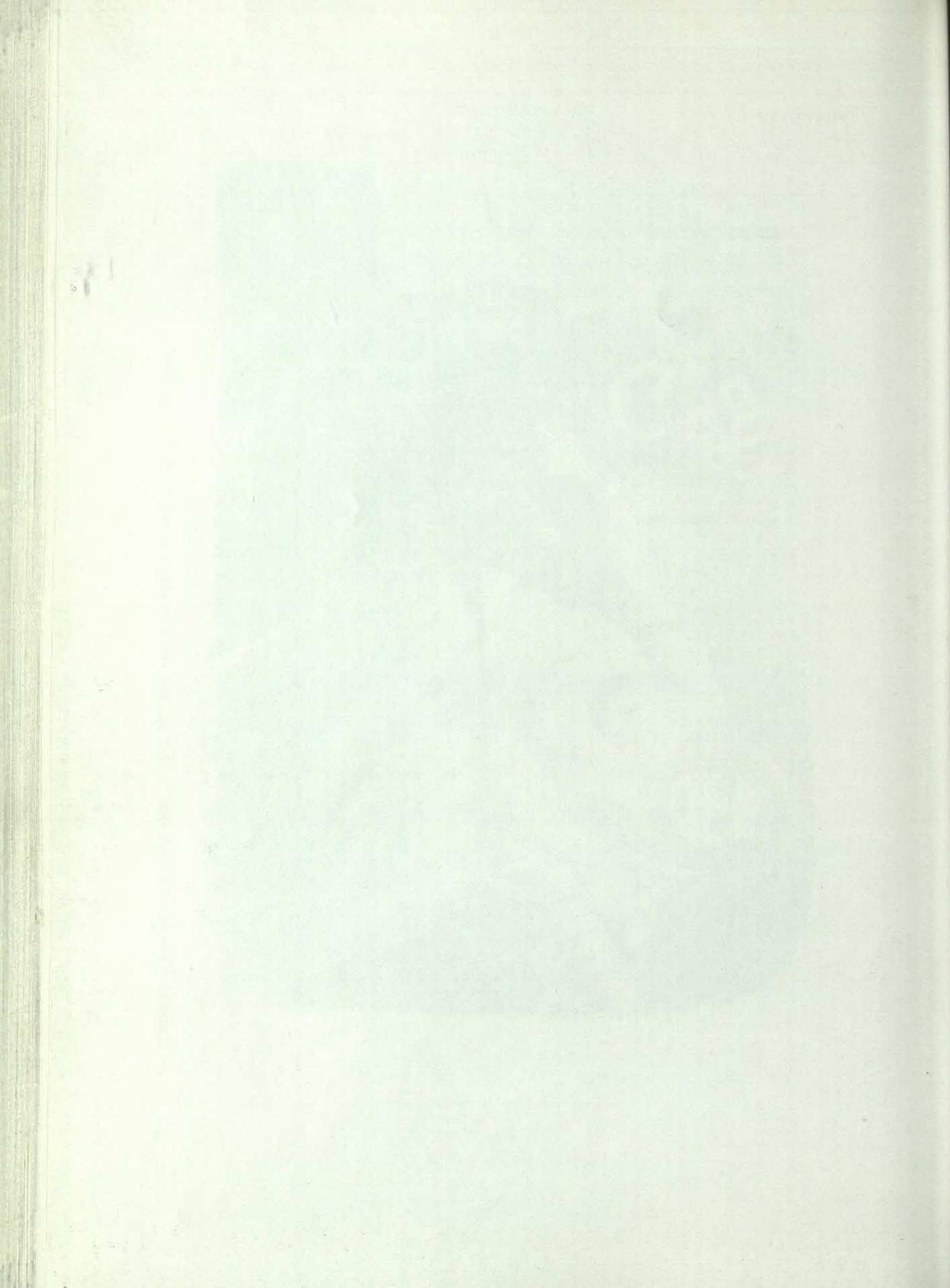


(b)

(a) WORCESTER PORCELAIN PLATE PAINTED BY JAMES GILES. D. 9 IN. *Given by Mrs. Dora Grubbe.* (b) MEISSEN PORCELAIN SERVICE, PROBABLY PAINTED BY ADAM FRIEDRICH VON LÖWENFINCK. H. OF COFFEE-POT 7 IN. *Purchased with Funds from the Capt. H. B. Murray Bequest.*



HENRI MATISSE. LITHOGRAPH. $11\frac{1}{2} \times 14\frac{7}{8}$ IN. Given by the National Art-Collections Fund.



DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

HENRI MATISSE

PERHAPS no living artist, with the exception of Picasso, has exercised a wider influence on the younger generation than Henri Matisse. In an age of experiment the restless curiosity of a Picasso has an obvious appeal. Matisse is less various, and his attraction, apart from his obvious decorative charm, lies in the fact that he poses in the simplest terms one of the main problems of all pictorial art: the problem of reconciling the representation of natural objects with the desire of the artist to create a work of art which has its own validity as a constructive unity. So long as representation was still far from complete, so long as the problems of perspective and, later, of chiaroscuro had been imperfectly resolved, this problem did not obtrude into the forefront of the artistic consciousness. Art still tended, among the minor practitioners at least, to regard the *trompe-l'œil* as the end of painting. The second half of the 19th century saw therefore, on the one hand a school of painting which approached more and more to a photographic realism and, on the other, the Impressionist school which, discarding the trivialities of the more popular painters, yet strove to give a complete representation of Nature, seeking to make the human eye as impersonal as the eye of the camera and to reduce the function of the directing intelligence to an absolute minimum.

Matisse learned his first lessons at the feet of the Impressionists, but grew dissatisfied, as his talent developed, with the theory upon which their art was based. But the abstractions of extreme cubism, the effort to eliminate Nature altogether in favour of a system of arbitrarily constructed shapes, could have little appeal for Matisse who has always been emphatically *un homme pour qui le monde visible existe*.

Modern oil painting is outside the scope of this Museum, but the Department was fortunate in being presented, during the year, through the generosity of the National Art-Collections Fund, with ninety lithographs by Henri Matisse. These are peculiarly valuable in view of the fact that some of the master's most characteristic work has been done on the stone, and with their complete spontaneity, marked by the artist's willingness to draw the same figure over and over again, they form a most interesting study of his methods and artistic aims. Their subject matter is, at first sight, curiously limited. Matisse seems

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to be content to go on drawing a single nude, or semi-nude figure, in oriental surroundings which are either realised to the furthest extent of the medium or indicated by the merest system of calligraphic notation (Plate 12). This very limitation of subject matter is, however, a positive advantage, for it enables the student to follow the processes of the master's mind with a degree of intimacy which more formal compositions would make impossible.

It is hoped to exhibit almost the entire collection for a period of a few months during 1936, after which time the lithographs will be available for study in the Students' Room of the Department.

DRAWINGS AND WATER-COLOURS BY AMBROSE MCEVOY

Mrs. McEvoy presented fifteen drawings by her husband, also two sketch-books. These drawings will provide an invaluable index to McEvoy's development as a draughtsman; they constitute an almost complete series of his work from the early formal studies to the sensitive improvisations of his later days.

McEvoy laid the foundations of his draughtsmanship at the Slade, and it is a tribute to the force of the "Slade tradition" that he never, even at the end of his life, when his art appeared to consist chiefly of sensuous gestures in paint, lost an accurate sense of structure; indeed, he may be said always to have drawn in the Slade style. In his early days he gave himself up to the study of the Old Masters, in particular of Titian, and it was only later that his work showed traces of Impressionism, due to his association with Whistler during his holidays abroad. Even so, the breadth of handling combined with subtleties of tone which McEvoy so largely owed to Whistler's example was not apparent in his own work much before 1910. Soon after that date he was launched on a successful career as a portraitist, most successful perhaps in his portrayal of the young and elegant woman of the years just before and just after the War. For this purpose his later manner with its luminous atmosphere and shimmering evanescent tones was particularly appropriate, and it is to McEvoy's credit that, in spite of his considerable output, his work rarely shows a retreat to a ready-made formula. It is, however, in his use of water-colour that the highly individual nature of his gifts becomes apparent. In his early work, of which the head of a girl on a dark green ground provides an excellent example, he combines a scrupulous regard for formal truth with a subtle romanticism that is largely due to the skilful use of low-toned colour. In the later drawings, of which the head and shoulders of a woman in a hat may be cited as a typical example, a new attitude is to be seen; water-colour has become the medium of expressing enchanting calligraphic fancies. There can have been few artists to whom a brush full of paint suggested more delightful possibilities.

to be content to go on drawing a single head, or semi-nude figure, in various surroundings which are either related to the human form or the medium or indicated by the master's system of calligraphic notation (Plate 12). This very limitation of subject matter is, however, a positive advantage, for it enables the student to follow the process of the master's mind with a degree of intimacy which more formal compositions would make impossible.

It is hoped to exhibit almost the entire collection for a period of a few months during 1926, after which time the lithographs will be available for study in the Student Room of the Department.

DRAWINGS AND WATER-COLOURS BY ANDREW McEVOY

Mr. McEvoy presented fifteen drawings by his husband, also two sketch-books. These drawings will provide an invaluable index to McEvoy's development as a draftsman; they constitute an almost complete series of his work from the early formal studies to the tentative improvisations of his later days. McEvoy laid the foundations of his draughtsmanship at the Slade, and it is a tribute to the force of the "Slade tradition" that he never, even at the end of his life, when his art appeared to consist chiefly of numerous gestures in paint, lost an accurate sense of structure; indeed, he may be said always to have drawn in the Slade style. In his early days he gave himself up to the study of the Old Masters, in particular of Titian, and it was only later that his work showed traces of Impressionism, due to his association with Whistler during his holidays abroad. Even so, the breadth of handling combined with subtleties of tone which McEvoy so largely owed to Whistler's example was not apparent in his own work much before 1910. Soon after that date he was launched on a successful career as a portraitist, most successful perhaps in his portrayal of the young and elegant women of the years just before and just after the War. For this purpose his later manner with its luminous atmosphere and shimmering evanescent tones was particularly appropriate, and it is to McEvoy's credit that, in spite of his considerable output, his work rarely shows a return to a ready-made formula. It is, however, in his use of water-colour that the highly individual nature of his gifts becomes apparent. In his early work of which the head of a girl on a dark green ground provides an excellent example, he combines a scrupulous regard for formal truth with a subtle romanticism that is largely due to the skilful use of low-toned colours. In the later drawings, of which the head and shoulders of a woman in a hat may be cited as a typical example, a new attitude is to be seen; water-colour has become the medium of expressing enchanting calligraphic fancies. There can have been few artists to whom a brush full of paint suggested more delightful possibilities.

PAINTINGS FROM THE EUMORFOPOULOS COLLECTION

The oriental collections of the Department were enriched during the year by the addition of four Chinese paintings and a fragment of fresco.

The most important of these, and one of the finest paintings in the Collection, is a painting in ink with slight water-colour on silk by Jên Jên-Fa (14th century), *Feeding Horses in a Moonlit Garden* (Plate 13). Jên Jên-Fa, also known as Tzū-ming and Yuëh-shan, was a native of Sung-chiang, and rose to high official power in the Yüan dynasty. He was famous for his paintings of horses and also excelled in landscapes and figures. He is one of the most eminent masters of the 14th century.

The painting on silk entitled *The Haunt of the Sage* is attributed to the family of Ma Yüan (early 13th century). It shows a hermit sage in sackcloth, seated on a bank under a crag and twisted pine, contemplating the mountains. It was formerly in the Worch Collection, and although unsigned is in the style associated with the family of Ma Yüan who worked as a court painter between 1190 and 1224. Paintings of his school have not always been admired in China, but are important for the enormous influence they exercised on the artists of the Ashikaga period in Japan.

Less important, but of considerable interest, is a painting in ink with slight water-colour on silk attributed to Li T'ang (12th century). The Chinese title given on the wrapper and on the label is *Playing the Transverse Flute at Ch'ing ch'i*. On the painting are five seals with interesting inscriptions by various artists and connoisseurs through whose hands the painting has passed. It is almost certain, however, that in spite of the array of credentials, the painting itself is a careful copy.

A large painting on silk, of wild geese and lotus, is by an unknown painter. It is inscribed with the name of Ch'ien Hsüan, and dated 1333. Ch'ien Hsüan was an eminent Yüan painter whose name is one of those most frequently added to pictures of later date. The painting bears no resemblance to the Yüan period and probably dates from the end of the Ming dynasty at earliest. It is, however, in the words of Mr. Laurence Binyon, "an admirable painting in its fresh, fluid and vigorous brush work, and with much charm of reticent colour".

The remaining painting is a fragment of fresco, showing a boy looking from behind a wall. It is evidently part of a composition illustrating some incident, doubtless of the Buddha legend, and probably dates from the 14th century.

STAGE DESIGNS

During the first six months of 1935 the Department held an exhibition of theatrical designs in memory of Sir Nigel Playfair. This was opened on 14th

PAINTINGS FROM THE SUMNER-POTTER COLLECTION

The original collection of the Department were enriched during the year by the addition of four Chinese paintings and a fragment of fresco.

The most important of these, and one of the finest paintings in the Collection, is a painting in ink with slight water-colour on silk by Jen Jen-Fa (14th century). Jen Jen-Fa is a famous name in the history of Chinese painting, and was a native of Sung-ching, and rose to high official power in the Yuan dynasty. He was famous for his paintings of horses and also excelled in landscapes and figures. He is one of the most eminent masters of the 14th century.

The painting on silk entitled *The Feast of the Sea* is attributed to the family of the Yuan (early 14th century). It shows a heroic scene in which the sea is on a bank under a crag and twisted pine, contemplating the mountains. It was formerly in the Worcester Collection, and although assigned in the style associated with the family of Ma Yuan who worked as a court painter between 1190 and 1224. Paintings of his school have not always been admired in China, but are important for the enormous influence they exerted on the artists of the Ashikaga period in Japan.

Less important, but of considerable interest, is a painting in ink with slight water-colour on silk attributed to Li Tsung (13th century). The Chinese title given on the wrapper and on the label is *Li Tsung's Tenthousand Miles of Water*. The painting is five feet high with interesting inscriptions by various artists and commentators through whose hands the painting has passed. It is almost certain, however, that in spite of the array of certificates, the painting itself is a careful copy.

A large painting on silk of wild geese and lotus is by an unknown painter. It is inscribed with the name of Ch'ien Hsiao, and dated 1277. Ch'ien Hsiao was an eminent Yuan painter whose name is one of those most frequently added to pictures of later date. The painting bears no resemblance to the Yuan period and probably dates from the end of the Ming dynasty at earliest. It is, however, in the words of Mr. Laurence Binyon, "an admirable painting in its fresh, fluid and vigorous brush work, and with much charm of colour."

The remaining painting is a fragment of fresco, showing a boy looking from behind a wall. It is evidently part of a composition illustrating some incident, doubtless of the Buddha legend, and probably dates from the 14th century.

STAGE DESIGN

During the last six months of 1925 the Department held an exhibition of theatrical designs in memory of Sir Nigel Poynter. This was opened on 14th

March by Sir John Simon, and attracted a large number of actors and actresses and others interested in the Theatre. Playfair's importance was not only due to his own abilities as an actor, but to his work as manager at the Lyric Theatre, Hammersmith, and his enlightened employment of some of the best stage designers of his time. Playfair would have been the first to admit that part of the success of the *Beggar's Opera* was due to the admirable designs for scenery and costume by Claud Lovat Fraser. After Lovat Fraser's unfortunate death at the early age of thirty-one, the tradition of staging which he had set up was admirably continued in *The Would-be Gentleman*, *The Duenna*, *The Way of the World*, *The Importance of Being Earnest* and other plays decorated by such artists as Norman Wilkinson ("of Four Oaks"), George Sheringham, Doris Zinkeisen and Michael Weight. The main portion of the exhibition was lent by Lady Playfair herself, but useful contributions were also made by Mrs. Lovat Fraser, the Daniel Mayer Company and others.

At the conclusion of the exhibition a large number of the designs was generously presented to the permanent collection. Lady Playfair gave five designs by Lovat Fraser for costumes in *La Serva Padrona*, ten designs by Doris Zinkeisen for *The Way of the World*, fourteen by the same artist for *The Insect Play*, and two designs by Peggy Calthrop. Mr. George Sheringham presented thirty designs by himself for costumes, scenery and properties in *The Duenna* and twenty-six designs for *Love in a Village*, as well as designs for *Midsummer Madness*, *Derby Day* and *Tantivy Towers*. Mrs. Lovat Fraser gave twenty-five designs by her late husband for costumes in the *Beggar's Opera*. Miss Yootha Rose gave ten of her designs for *La Vie Parisienne* and *Shockheaded Peter*, and Mr. Michael Weight presented two drawings and a stage setting.

THEATRICAL POSTERS

Through the enterprise and generosity of Mr. M. J. Landa, the Department acquired during the year some forty-five theatrical posters, mostly of touring melodramas, of great historical interest. With the decline of melodrama the day of the theatrical poster is virtually over, but in its heyday, the last twenty-five years of the Victorian era and the first decade of the present century, when melodrama was the staple fare of the majority of the provincial theatres, it gave abundant colour and vivid life to hoardings all over the country. The posters were exhibited for the last three months of the year in Rooms 70 and 71, and attracted a large public not only for their technical interest, as a representative selection ranging from the early crudities of colour-printing, through the blatant realism of chromo-lithography to the modern period of more delicate processes, but for their value as social documents. The older, more typical, posters are incredibly naïve and unintentionally humorous in

effect. The villain, scowling, furtive or sinister, plots vainly against the manly hero, who, in handcuffs or in convict's garb, is for ever performing impossible feats of heroism to rescue the innocent victims of evil men. Scenes of dissipation are shown with almost ritual monotony as consisting chiefly of enormous quantities of champagne, and no picture of "high life" is complete without the gold-foiled bottle. There is a persistent harping upon the pathos of dying children, who invariably utter on their deathbeds most improving sentences to melt the hearts of the debauched and turn the thoughts of the villainous to repentance. Rescue and escape, denunciation and repudiation, peril and patriotism—these were the popular themes depicted, and although something of the violence of action, and also something of the crudeness of design, still lingers in cinema posters today, the complete change in public taste is shown by the fact that almost all visitors to the exhibition regarded melodrama posters as humorous works. The collection includes posters of plays that never reached the West End of London, as well as such famous pieces as *It's Never Too Late to Mend*, *The Lights o' London*, *The Silver King*, *Uncle Tom's Cabin* (which only recently ceased an almost unbroken run of nearly eighty years), *Jane Shore*, *Claudian*, *The Sign of the Cross*, *The Two Orphans* and, most typical of all, *East Lynne*.

Ten similar posters were given by Sir Barry Jackson, and a dozen posters for the early productions of the Cinema by Messrs. Jordison & Co. Ltd. Mrs. Enid Lambert gave an original design by C. R. Hallward for the poster advertising *Saucy Sally*, produced at the Comedy Theatre, London, in 1897.

MEMORIAL GIFTS AND BEQUESTS

The executors of the late Mrs. C. P. Holliday, formerly Mrs. A. W. Rich, gave to the Museum a drawing by Henry Tonks of the head of a baby, together with an autograph letter of Sir William Orpen with a sketch portrait of A. W. Rich. In the same gift was a flower drawing by J. F. Van de Dael, an engraving coloured by hand of fishing boats by W. Bayes and an engraving by Bartolozzi after W. Hamilton, R.A.

Mrs. Arabella C. Taylor gave, in memory of her husband, John Easton Taylor, an etching by Sir Francis Seymour Haden entitled *Early Morning, Richmond*, and three etchings, *Tour aux Pigeons*, *Coin au Bois*, *Vieillard au Repos*, by Alphonse Legros. Her gift also included three mezzotints by Sir Frank Short, R.A., P.R.E., after Turner, two after P. De Wint, and three mezzotints by D. Lucas after Constable, as well as a collection of engravings by W. Ward, T. Gaugain, J. W. White, A. Nanteuil and C. Wilkin, and mezzotints by

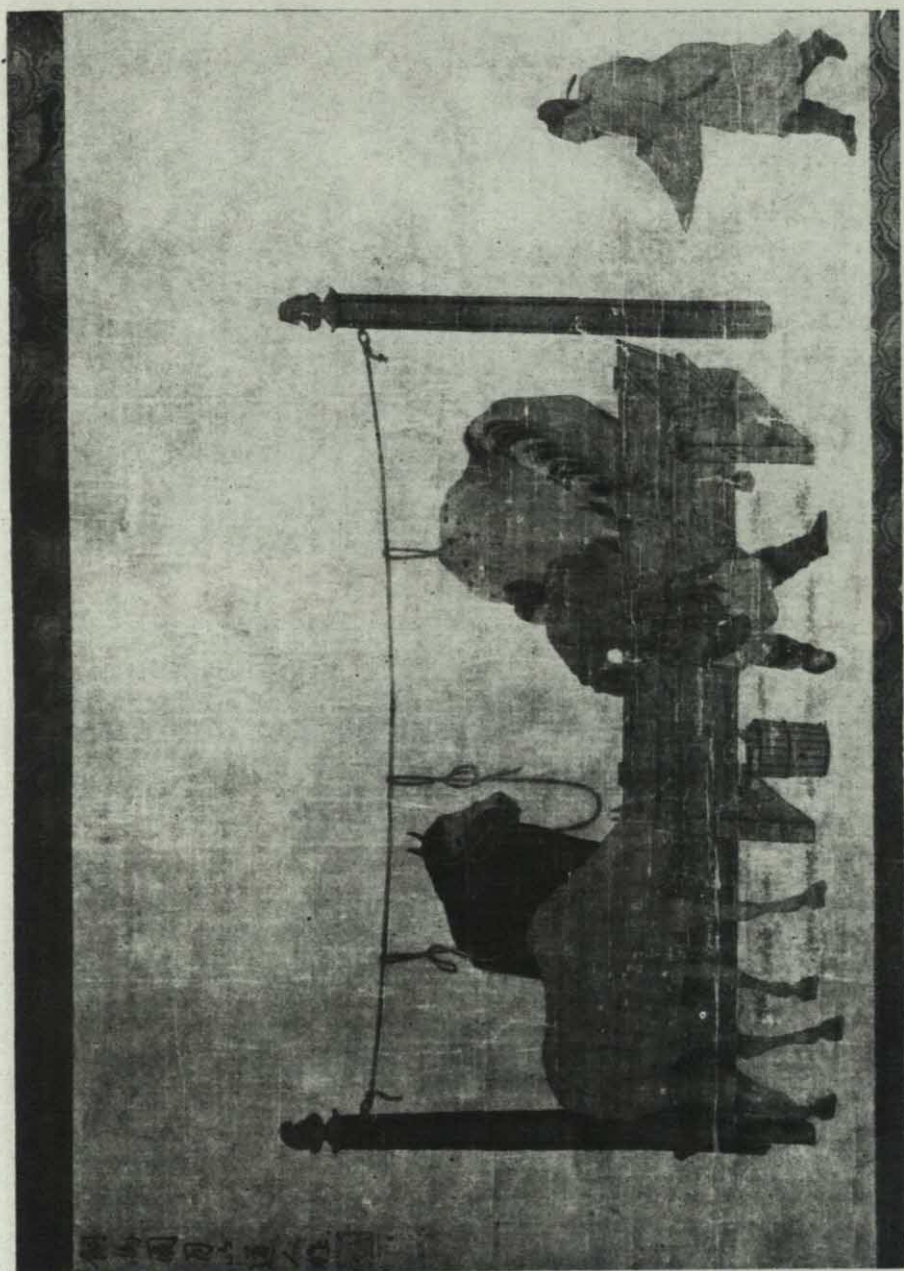
T. Watson, W. Dickinson, J. Jones, J. Park, J. McArdell and H. Macbeth-Raeburn. Two lithographs of Buckingham Palace after T. S. Boys were also included.

Two pencil drawings of *Flook House, Taunton*, by Mrs. M. E. Metford (*née* Anderdon) were bequeathed by Miss Mary Metford Badcock and Miss Laura Metford Badcock.

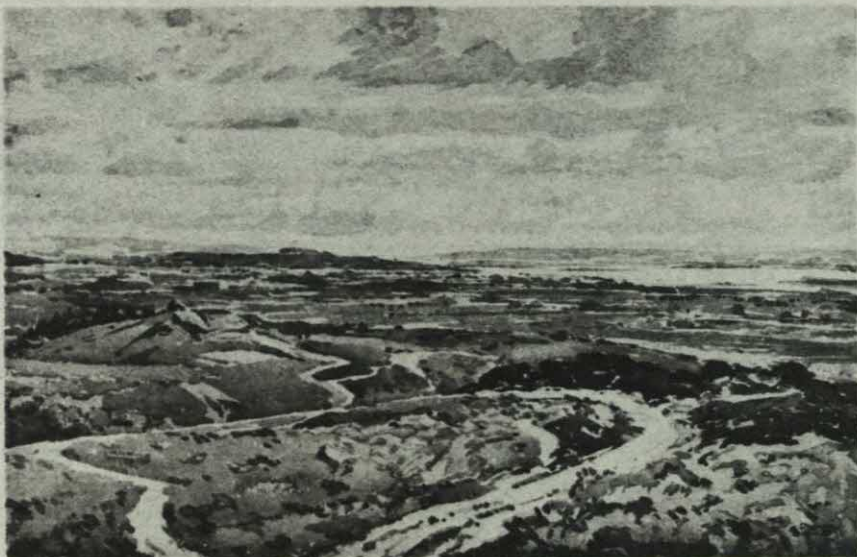
The executors of the late Rev. Alfred Pontifex gave five drawings by J. Baverstock Knight.



Fig. 4 (see page 7)



"FEEDING HORSES IN A MOONLIT GARDEN." PAINTING ON SILK BY JEN JEN-FA. YUAN DYNASTY. FROM THE EUMORFOPOULOS COLLECTION. $21\frac{1}{2} \times 29\frac{3}{4}$ IN.



(a)



(b)

(a) DAVID WILSON. "POOLE HARBOUR FROM THE DORSET HILLS." $13\frac{9}{16} \times 20\frac{1}{2}$ IN. *Given anonymously.* (b) P. J. DE LOUTHERBOURG. R.A. WATER-COLOUR SKETCH FOR THE PAINTING OF DAVID GARRICK AS "DON JOHN." $11\frac{11}{16} \times 16\frac{1}{8}$ IN. *Given by Prof. G. Oprescu.*

DEPARTMENT OF PAINTINGS

A CONSIDERABLE number of acquisitions accrued to the Department of Paintings during the year. They included seven oil paintings, two pastels, fifty water-colour drawings, twenty-four miniatures and one silhouette.

OIL PAINTINGS

The Museum has long possessed two excellent battle-pieces by Henri Félix Emmanuel Philippoteaux (b. 1815; d. 1884), representing respectively the Battles of Fontenoy and Waterloo. Captain Bruce Ingram presented a sketch for the latter picture showing the British squares at Waterloo receiving the charge of the Cuirassiers on the 18th June, 1815. It will be lent to provincial galleries.

Mr. D. R. Crawfurth Smith gave a portrait of Mr. John Forster (b. 1812; d. 1876), painted in 1830 by Daniel Maclise, R.A. (b. 1806; d. 1870), and Thomas Warrington (exhibiting at the Royal Academy 1829-31), and a portrait of Mrs. John Forster by Sir William Boxall, R.A. (b. 1800; d. 1879). Mr. Forster, the friend and biographer of Charles Dickens, bequeathed to the Museum in 1876 an important collection of pictures, books, manuscripts by Leonardo da Vinci, manuscripts of novels by Dickens, etc. He married in 1856 Mrs. Eliza Ann Colburn (d. 1894), daughter of Dr. Robert Crosbie. Both these pictures belonged to the late Miss Fannie Crosbie, the niece of John Forster. Two other portraits of Mr. Forster, from the same source, were acquired by purchase. One of them is an oil picture by Edward Matthew Ward, R.A. (b. 1816; d. 1879), who painted the picture for himself: it was finished later by Ebenezer Newman Downard (exhibiting 1849-89). It shows Forster in his study, seated on a chair of a type which is convertible into library steps. The other portrait is a miniature by an unknown hand showing John Forster as a young man.

Two oil portraits representing Mr. and Mrs. Thomas Nickleson of Post Green House, Lytchett Minster, Dorsetshire, were received by the bequest of the Misses Mary Metford Badcock and Laura Metford Badcock, together with a bureau-cabinet (*see* p. 47), which is actually represented in the portrait of Mr. Nickleson. These paintings date from about 1755 and are primarily of interest as documents in connection with the cabinet, with which they are exhibited. Thomas Nickleson (b. 1719; d. 1788) was a Quaker and a merchant; he married in 1748 Elizabeth Growdon (b. 1727; d. 1782) of Pennsylvania.

DEPARTMENT OF PAINTINGS

A considerable number of acquisitions accrued to the Department of Paintings during the year. They included seven oil paintings, two panels, six water-colour drawings, twenty-four miniatures and one silhouette.

OLD PAINTINGS

The Museum has long possessed two excellent battle-pieces by Hans Elix Emmanuel Philipszoon (b. 1612; d. 1684), representing respectively the Battles of Fontenoy and Waterloo. Captain Bruce painted a sketch for the latter picture showing the British square at Waterloo receiving the charge of the Cuirassiers on the 18th June, 1815. It will be sent to provincial galleries.

Mr. D. R. Crowlath Smith gave a portrait of Mr. John Forster (b. 1811; d. 1876), painted in 1850 by David Macfarlane, R.A. (b. 1800; d. 1870), and Thomas Warrington (existing at the Royal Academy, 1850-51), and a portrait of Mrs. John Forster by Sir William Ross, R.A. (b. 1800; d. 1870). Mr. Forster, the friend and biographer of Charles Dickens, bequeathed to the Museum in 1876 an important collection of pictures, books, manuscripts by Leonardo da Vinci, manuscripts of works by Dickens, etc. He married in 1856 Mrs. Eliza Ann Gibbons (d. 1864), daughter of Dr. Robert Crooke. Both these pictures belonged to the late Miss Francis Crooke, the niece of John Forster. Two other portraits of Mr. Forster, from the same source, were acquired by purchase. One of them is an oil picture by Edward Matthew Ward, R.A. (b. 1816; d. 1876), who painted the picture for himself; it was finished later by Edmund Newman Downard (existing 1849-50). It shows Forster in his study, seated on a chair of a type which is convertible into library steps. The other portrait is a miniature by an unknown hand showing John Forster as a young man.

Two oil portraits representing Mr. and Mrs. Thomas Nicholson of Post Green House, Lanchester Minster, Dorsetshire, were received by the bequest of the Misses Mary Melford Badcock and Laura Melford Badcock, together with a bureau-cabinet (see p. 47), which is actually represented in the portrait of Mr. Nicholson. These paintings date from about 1755 and are primarily of interest as documents in connection with the cabinet, with which they are exhibited. Thomas Nicholson (b. 1718; d. 1788) was a Quaker and a merchant; he married in 1748 Elizabeth Crowdon (b. 1727; d. 1782) of Pennsylvania.

WATER-COLOUR DRAWINGS AND PASTELS

The majority of the water-colour drawings which were acquired during the year were executed in the 20th century. The older ones included four paintings of birds by George Edwards (b. 1694; d. 1773), an artist who illustrated several works on ornithology. They are careful drawings, attractive in colour and partly executed in gouache. In each case the birds stand on a somewhat conventional tree in the foreground, and in the background are landscapes with buildings and hills. The drawings strengthen the representation in this Museum of the art as practised about the middle of the century. Two of them are now exhibited with 18th century English furniture in the Octagon Court. It will be remembered that some drawings of birds by Charles Collins, a contemporary of Edwards, were acquired in 1929 (see the *Review* for that year, page 36 and Plate xxvi).

The Museum has possessed since 1869 in the Dyce Bequest an oil painting by Philippe Jacques de Loutherbourg, R.A. (b. 1740; d. 1812), representing *David Garrick as "Don John"* in his adaptation of *The Chances* by Beaumont and Fletcher. Don John is standing by an open doorway just after a nurse has thrust into his arms a bundle containing a baby; in the background is a view of Naples by moonlight. Professor G. Oprescu of Bucharest presented a fine water-colour study by De Loutherbourg for this picture; it is signed and dated 1774 (Plate 14b).

Mrs. Arabella C. Taylor gave to the Museum, in memory of her husband, John Easton Taylor, a water-colour drawing, *Shore Scene, Sheringham*, by James Stark (b. 1794; d. 1859), as well as a water-colour drawing *The Two Trees* by Sir George Clausen, R.A., R.W.S., and other works.

The widow of the late Mr. William Pole (b. 1852; d. 1934), professionally known as Mr. William Poel, gave to the Museum a charming painting called *The Knight's Esquire (L'Ecuyer)* by Sir Frederick William Burton, R.H.A., R.W.S. (b. 1816; d. 1900). Mr. William Poel, who was well known as a producer of plays by Shakespeare and other authors, was unusually handsome as a child, and more than one artist wished him to give them sittings, among them Holman Hunt and Frederick Walker. In December 1862 Dr. Pole, F.R.S., the father of William Poel, having heard that an artist had spoken to his boy in the street saying he would like to draw his head, wrote to Sir Frederick Burton, who lived in the neighbourhood, in case the artist should have been he. Burton replied that it was not he who had spoken to the boy, but that he had often remarked him and would be exceedingly glad if the boy could sit to him. *The Knight's Esquire* was the result of these occurrences. It was finished after many sittings and was exhibited at the Society of Painters in Water Colours in 1864 and afterwards bought for a large sum by Sir John

WATER-COLOUR DRAWINGS AND PASTELS

The majority of the water-colour drawings which were acquired during the year were executed in the year twenty. The chief ones included four paintings of birds by George Edwards (b. 1854; d. 1927), an artist who has created several works on ornithology. They are careful drawings, attractive in colour and partly executed in gouache. In each case the birds stand on a somewhat conventional tree in the foreground, and in the background are landscapes with buildings and hills. The drawings strengthen the reputation in this Museum of the art as practised about the middle of the century. Two of them are now exhibited with other contemporary English furniture in the Otago Court. It will be remembered that some drawings of birds by Charles Collins, a contemporary of Edwards, were acquired in 1922 (see the Review for that year, page 36 and Plate xxv).

The Museum has possessed since 1889 in the Dyer Room an oil painting by Philippe Jacques de Loutherbourg, R.A. (b. 1757; d. 1817), representing David Grieve as "Don John" in his adaptation of *The Oresteia* by Racine, and Fischer. Don John is standing by an open doorway just after a nurse has thrust into his arms a bundle containing a baby; in the background is a view of Naples by moonlight. Frederick G. Opies of Rochester purchased a fine water-colour study by De Loutherbourg for this picture; it is signed and dated 1774 (Plate 14).

Mrs. Arabella C. Taylor gave to the Museum, in memory of her husband, John Eustace Taylor, a water-colour drawing, *Shew Shee Shew Shee*, by James Stark (b. 1794; d. 1859), as well as a water-colour drawing, *The Two*, by Sir George Clausen, R.A., R.W.S., and other works.

The widow of the late Mr. William Poel (b. 1852; d. 1924), professionally known as Mr. William Poel, gave to the Museum a charming painting called *The Knight's Epitaph* (L'Epique) by Sir Frederick William Burton, R.H.A., R.W.S. (b. 1816; d. 1900). Mr. William Poel, who was well known as a producer of plays by Shakespeare and other authors, was unusually handsome as a child, and more than one artist wished him to give them sittings, among them Holman Hunt and Frederick Walker. In December 1863 Mr. Poel, the father of William Poel, having heard that an artist had spoken to his boy in the street saying he would like to draw his head, wrote to Sir Frederick Burton, who lived in the neighbourhood, in case the artist should have been he. Burton replied that it was not he who had spoken to the boy, but that he had often remarked him and would be exceedingly glad if the boy could sit to him. The Knight's Epitaph was the result of these occurrences. It was finished after many sittings and was exhibited at the Society of Painters in Water Colours in 1864 and afterwards bought for a large sum by Sir John

Pender. It was sold at his sale at Christie's in 1897 and again at Sir Bruce M. Seton's sale there in 1912, when Mr. William Poel himself purchased it.

Mrs. Frances Bennett gave a large water-colour drawing, *In the Pass of Llanberis*, by David Cox, jun., A.R.W.S. (b. 1809; d. 1885). It is much bigger than the examples of his work which were already in the Museum, and illustrates a somewhat earlier phase of his style. The artist selected the picture as a representative example of his own painting to be shown at the Paris Exhibition of 1867.

Dr. John McGregor gave a small water-colour drawing, *Landscape with Lake and Mountains*, by Richard Belgrave Hoppner (b. 1786; d. 1872), who was a son of John Hoppner, R.A. He was for many years British Consul at Venice and was a friend of Lord Byron.

A small drawing by Robert Walker Macbeth, R.A., R.W.S. (b. 1848; d. 1910), called *Greeting the Postman*, was purchased for a comparatively small sum. Macbeth belonged to a group of illustrators which included Frederick Walker, George Pinwell and Charles Green, and his work was not previously represented in the Museum's collection of water-colour drawings. *Greeting the Postman* has been reproduced as a colour picture-postcard.

After the death of Mrs. Cassandra Philippa Holliday, formerly Mrs. Alfred W. Rich, the Museum received a number of drawings which Mr. A. W. Rich (b. 1856; d. 1921), the well-known water-colour painter and drawing-master, had wished to become the property of the nation. They included eight examples by Rich himself, one being a flower-piece; a water-colour and a pastel figure subject by Professor Henry Tonks; a landscape by David Muirhead, A.R.A., A.R.W.S. (b. 1867; d. 1930); a drawing of *Dahlias* by Ursula Tyrwhitt; a drawing of a little girl, *The Sea Fairy*, by Sir William Orpen, K.B.E., R.A., R.I. (b. 1878; d. 1931); and a pastel portrait of a girl by Sir Walter Westley Russell, C.V.O., R.A., R.W.S.

A number of other water-colour drawings were added by gift to the modern section of the Museum's collection. Examples by Charles Gogin (b. 1844; d. 1931)—*View from a Window, Rye*—Ambrose McEvoy, A.R.A. (b. 1878; d. 1927)—two unfinished figure studies—and W. H. Y. Titcomb (b. 1858; d. 1930)—two drawings of French towns—were presented by the artists' widows. The daughters of Albert Goodwin, R.W.S. (b. 1845; d. 1932), gave a drawing of *Canterbury* by him; Capt. Guy Dollman, the son of John Charles Dollman, R.W.S., R.I., R.O.I. (b. 1851; d. 1934), the well-known painter of animals, gave two water-colour landscapes by his father; *The Thames at Greenwich*, by Dr. William Radford Dakin (b. 1860; d. 1935), was given by his niece, Mrs. Letts; the family of Miss Emily Murray Paterson, R.W.S. (b. 1855; d. 1934), presented her drawing of *The Jungfrau*, and the family of David Wilson, R.I.,

R.B.A. (b. 1872; d. 1935), his *The Window Sill*, representing still life at a window, with a street outside. Another drawing by David Wilson, *Poole Harbour* (Plate 14a), was given anonymously. Mrs. North Davidson presented, through the National Art-Collections Fund, *Slipper Orchids* by Mrs. A. S. Hartrick (b. 1854; d. 1934), better known as Lily Blatherwick, R.S.W.

Several drawings by living painters were received by gift, including two interiors by Adrian Hill, R.I., R.B.A., R.O.I., from Mr. G. S. Sandilands, a *Tiger* by Elsie Henderson, from Mrs. C. A. Nicholson, a *Landscape near Robertson, New South Wales*, by John D. Moore, an Australian, from Mr. Basil Burdett, *A Jerusalem Girl*, by Adolph Feder, from Mr. Alfred C. Bossom, M.P., and drawings of still life by themselves from Miss Rosa Wallis and Mr. Arthur A. Haserick.

Mr. Martin Hardie, C.B.E., V.P.R.I., R.E., who has retired from the Keepership of the Departments of Engraving, Illustration and Design and Paintings on the completion of thirty-seven years' service in the Museum, presented three water-colour landscapes by himself, viz. *The Mouth of the Towy, Near Snape Mill, Vaison-la-Romaine*.

MINIATURES

The outstanding acquisition in the Department of Paintings during 1935 was the beautiful miniature portrait (*Frontispiece*) of *Mrs. Pemberton* by Hans Holbein, which was sold at the Pierpont Morgan sale on the 24th June, 1935, for £6,195, of which £1,000 was given by Viscount Bearsted and £2,597 10s. by the National Art-Collections Fund, while the remainder was provided by Capt. H. B. Murray's Fund. Thanks are due to Lord Duveen, who bought the miniature at the sale and ceded it at the price he had paid for it. As is well known, miniatures by Holbein are rare, but the majority of the known examples are in this country, at Windsor Castle, the Wallace Collection, in the Duke of Buccleuch's collection and the Victoria and Albert Museum, which, thanks to the bequest of Mr. George Salting in 1910, possesses Holbein's brilliant portrait of Anne of Cleves. The history of *Mrs. Pemberton* can be traced back only to the year 1865, when the miniature was lent by Mr. J. Heywood Hawkins to the Loan Exhibition of Portrait Miniatures at the South Kensington Museum. It was sold at Christie's in 1904 in C. H. T. Hawkins's collection and since about that time until the recent sale had remained in the possession of the Pierpont Morgan family. It was formerly thought to represent a Duchess of Norfolk, but a coat of arms painted on a separate piece of vellum and fitted into the back of the frame seems to indicate that the sitter was Margaret, daughter of Richard Throgmorton of Higham Park, Northants, who married Robert Pemberton of Pemberton, Lancashire, and of Rushden,

Northants. She died on the 27th October, 1576. The lady is dressed in black and white and the background is blue, with an inscription in gold which reads: · ANNO · ETATIS · SVÆ · 23. Although it shows signs of retouching on the face, hands, background, etc., the miniature is nevertheless in good condition considering that it is some 400 years old. It is satisfactory to know that this beautiful portrait has returned to its country of origin and has found a permanent home in the national collection. The frame is evidently a modern one, but suits the appearance of the miniature. A colour postcard of *Mrs. Pemberton* has been published by the Museum.

Another miniature of much interest (Plate 15*a*) is the portrait of Mrs. Norgate, the first wife of Edward Norgate. The latter was the son of a Master of Corpus Christi College, Cambridge. In 1611 he became tuner of His Majesty's virginals, organs and other instruments. In 1616 he was made Blue-mantle Pursuivant. In 1638 he became Clerk of the Signet, and in 1639 and 1640 was with Charles I in Scotland. He was a connoisseur of pictures and other works of art and was acquainted with Rubens and Jordaens. He went to the Levant to buy marbles, some of which are at Oxford, and had to walk back from Marseilles owing to the failure of remittances. He died at the Herald's College in 1650. He was celebrated for his illuminated penmanship and knowledge of heraldry. He illuminated Royal Patents and letters to foreign potentates. Herrick speaks of him in his *Hesperides*. Norgate wrote a book called *Miniatura* which remained in manuscript at the Bodleian until it was published in 1919 under the editorship of Mr. Martin Hardie. In this manuscript Norgate gives minute directions for painting miniature portraits, but hitherto not a single example from his hand had been identified. The pathetic inscription on the back of the present miniature, which is in Norgate's handwriting, makes it reasonable to assume that the miniature was painted by his own hand: it reads as follows: *Juditha Norgate. | 1617. æt: 25. | Non obiit sed abiit. | Pudicitie. Pietatis, et | Venustatis rarissimum | decus. | Suauissimæ Conjugi | Ed: Norgate* ("Judith Norgate, 1617, in her 25th year. She has not died—she has gone away. Rarest ornament of Modesty, Affection and Beauty. To his most sweet wife, Edward Norgate"). The miniature is on parchment stuck on part of a playing card and is painted much in the manner of Isaac Oliver. The sitter is wearing a blue and white embroidered dress and a lace collar and coif; the background is crimson. The portrait represents Norgate's first wife, Judith, daughter of John Larner. The exact date of her death is not known, unless it is that which is given on the back of the miniature, but on the 15th October, 1619, Norgate married at St. Margaret's, Westminster, his second wife, Ursula, daughter of Martin Brighthouse of Coleby, Lincolnshire. A replica of the miniature belongs to a private owner.

At the Pierpont Morgan sale a miniature portrait by Sir Balthasar Gerbier—a friend of Norgate—representing King Charles I as a young man (erroneously described as a portrait of the Duke of Gloucester), was purchased with the funds of Capt. H. B. Murray's Bequest. The Museum already possessed, in the Jones Collection, a portrait of King Charles I by Gerbier, but it is in monochrome, whereas the present example is in colour. Gerbier, who was born of French parentage at Middelburg in 1592, was a man of extraordinary versatility: he was an adventurer, painter, architect, musician, author, courtier, lecturer and diplomatist. He came to England in 1616 with a recommendation from Prince Maurice of Nassau and entered the service of the Duke of Buckingham, whom he accompanied, with Prince Charles, on the famous trip to Spain in 1623. In 1625 he met Rubens at Paris. Four years later Rubens lodged at his house in London. Charles I knighted Gerbier in 1628 and sent him, in 1631, as an envoy to Brussels. In 1649 he opened an academy at Bethnal Green, where he lectured on many subjects. In 1658 he went to Surinam in South America, and attempted to found a settlement there, but failed, being arrested with a pistol at his breast and sent back by the Dutch authorities after one of his daughters had been killed. In 1667 he died at Hampstead Marshall, where he was building a house for Lord Craven. His coloured miniatures are not frequently met with, but there is one in the collection of the Queen of Holland, and another in that of the Duke of Northumberland. Besides the miniature by Gerbier in the Jones Collection, another monochrome example by Gerbier is on view at the Victoria and Albert Museum, on loan from Mr. Alan Evans; other drawings by Gerbier are at the British Museum and Magdalene College, Cambridge. Norgate praises Gerbier's crayon copies after Raphael and refers to a silver-point drawing by him.

Another very interesting miniature was bought at auction from the funds of Capt. H. B. Murray's Bequest for the modest sum of £10. It is a portrait (Plate 15c), on parchment on card, of Mr. William Gore, *alias* Goeree, of Middelburg, Holland, and is signed in front: *PC (monogram)* and in pencil at the back: *m^r willm gore picto(r) | P:Cross: fecit 1670*. A considerable number of miniatures of about the period 1668–77, signed with the initials P.C., are known, but the artist who painted them had not hitherto been identified. The names of Paolo Carandini and Penelope Cleyn had been suggested. The inscription on the back of this miniature shows that some or all of these miniatures were painted by an apparently hitherto completely unrecorded artist, P. Cross. As his work has some points of resemblance with some of that of the well-known miniature painter Lawrence Cross (whose name, as the late Mr. R. W. Goulding showed, is correctly spelt thus and not Crosse), it is not improbable that P. Cross was the father of Lawrence Cross. The latter died in 1724.



(a)



(b)



(c)

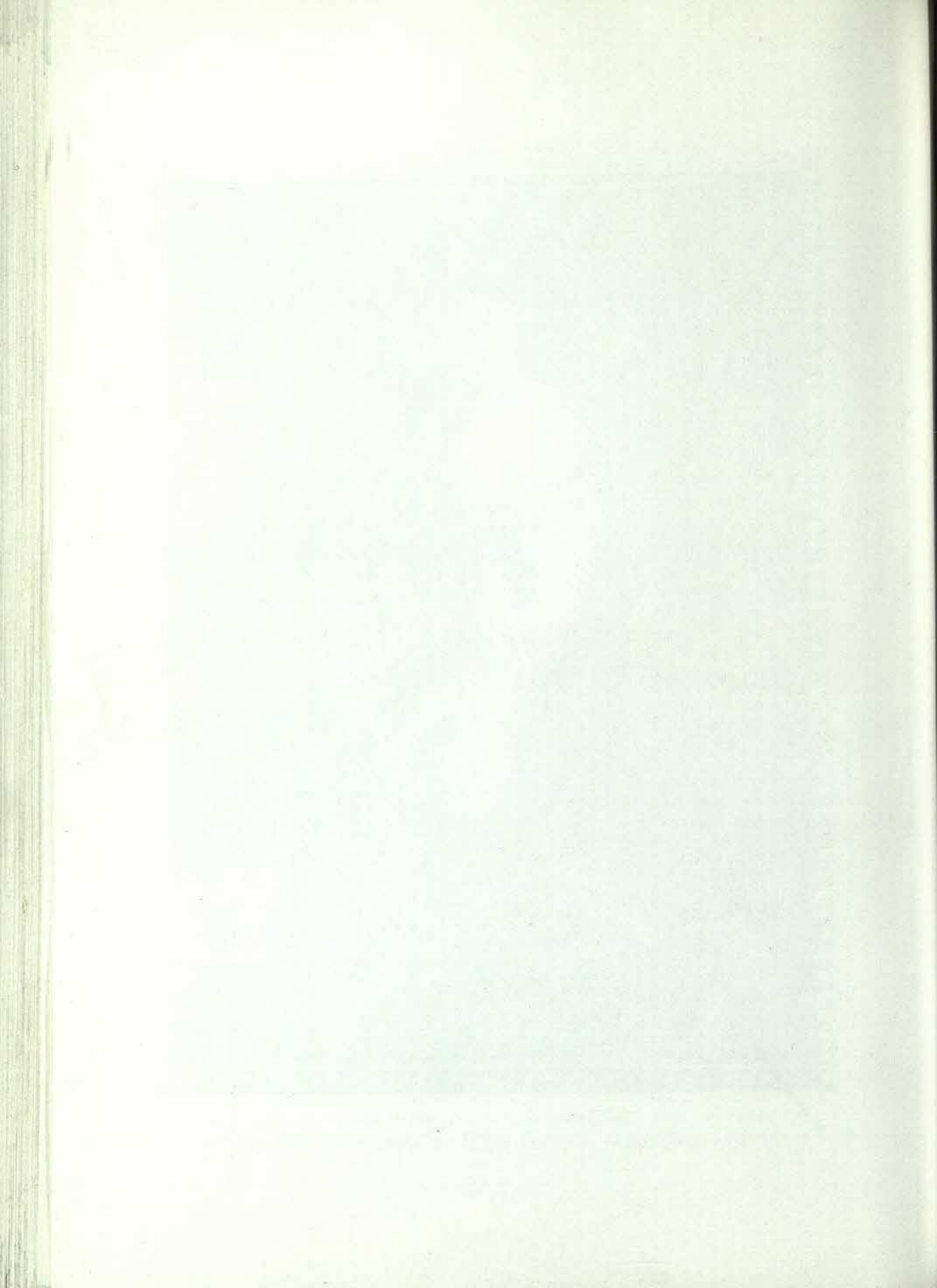


(d)

(a) MRS. EDWARD NORGATE. BY EDWARD NORGATE. $2\frac{3}{32} \times 1\frac{23}{32}$ IN. (b) LADY SARAH NAPIER.
BY RICHARD COSWAY, R.A. $2 \times 1\frac{25}{32}$ IN. (c) WILLEM GOEREE. BY P. CROSS. $2\frac{7}{16} \times 2\frac{1}{32}$ IN.
(d) PORTRAIT OF A LADY. BY JOSEPH SAUNDERS. $2\frac{17}{32} \times 1\frac{15}{16}$ IN.
*(a), (c) and (d) Purchased with Funds from the Capt. H. B. Murray Bequest; (b) Purchased with
Funds from the R. H. Stephenson Bequest.*



MADemoisELLE MARS. BY FRANÇOIS DUMONT. FROM THE J. PIERPONT MORGAN COLLECTION. $6\frac{9}{16} \times 4\frac{11}{16}$ IN. Purchased with Funds from the Capt. H. B. Murray Bequest.



In 1674 there was published in London an *Introduction to the General Art of Drawing* which, according to the title-page, was "set forth at Middleburgh by W. Gore. Truly Translated into English by J.L." The book was translated from "Gerhard of Brugge". Another translation from the same author, also published in London in 1674, was called *The Art of Limning* and the title-page says that it was augmented and amended by W.G. German translations of both works appeared at Hamburg in 1677 or 1678. This William Gore was identical with one Willem Goeree, a bookseller, who was born, the son of a physician and theologian, at Middelburg in 1635. His *Inleyding tot de Algemeene Teyken-Konst*—the original of the above book on drawing—was published at Amsterdam. Goeree also wrote or translated works on architecture and Hebrew religious history. He was the father of the artist Jan Goeree (b. 1670; d. 1731).

Another 17th century artist whose work is very little known was D. Gibson. He may possibly have been a relation of Richard Gibson, the dwarf, who was a miniature-painter. Richard Gibson's daughter, Susan Penelope, who became Mrs. Rosse, was also a miniature-painter and the Museum possesses an important group of works by her. The known miniatures by D. Gibson date from about 1656 to 1658. He seems to have worked in south-west Buckinghamshire. In 1657 he painted a portrait of Elizabeth Capel, Countess of Carnarvon, at Ascott, Bucks, and in October 1658, a portrait of Sir Richard Anderson, Bt., at Pendley, in the same district. A portrait of a man by D. Gibson, signed and dated 1656, probably represents Charles Dormer, second Earl of Carnarvon, and a double portrait of Arthur Capel and his wife in the Duke of Buccleuch's collection may perhaps be attributed to Gibson. Several other unsigned miniatures are known which may be ascribed provisionally to D. Gibson. The Museum acquired in 1926 a miniature portrait of a lady, signed in front with a monogram *D L G*. It was provisionally attributed to the French miniaturist Louis du Guernier who worked for a time in England, but it now appears more likely that this miniature is also a work of D. Gibson. It is reproduced on page 45 of the *Review of the Principal Acquisitions, 1925*. An example now acquired by the Museum is a portrait of Lady Catharine Dormer. It is inscribed at the back: *my Lady K Dorme(r's) | picter done by m^r | gibson*. It doubtless represents Catharine, third daughter of Montagu Bertie, Earl of Lindsey, K.G., by Martha, Countess Dowager of Holderness, daughter of Sir William Cockayne, Kt., of Rushden, Northants. She married Robert Dormer (d. 1695) of Dornton, Bucks, a son of Sir Robert Dormer, Kt., of Chearsley, Bucks, and Duns Tew, Oxon. She was buried at Crendon, Bucks, on the 9th June, 1659. She thus belonged to the same part of Buckinghamshire as some of Gibson's other sitters. She is depicted with reddish hair, wearing a bright blue dress ornamented with pearls. The background is brown.

Several 18th century miniatures were acquired by gift or purchase. Mr. J. Lifetree gave an English miniature of a man, c. 1730, signed with a monogram *TF* which has not been identified. Mrs. Mabel Berryman gave a portrait of Ensign E. V. FitzGerald of the 65th Regiment, by Georges Antoine Keman (b. 1765; d. 1830), whose work was not previously represented in the Museum. Keman was an Alsatian who worked for some years in England, principally at Bristol and Bath. The list of his sitters in *Archives Alsaciennes*, 1925, mentions the present miniature under the date 30th June, 1797, and shows that it was painted in London and cost five guineas. At the back of the miniature is Keman's engraved card, giving his address as No. 1, Bath Street, Bath.

Another foreign artist who practised in England was the Swiss, Louis Ami Arlaud (b. 1751; d. 1829). A good portrait of a lady by him was bought from the R. H. Stephenson Fund. Two miniatures by Peter Paillou, whose name suggests a French origin, and who was apparently working in various parts of Great Britain about 1763-1820, were acquired: a portrait of William Rowley, M.D., 1789, showing him seated in his library, was bought with the R. H. Stephenson Fund, and one of Mr. Dawson (?), 1799, was presented by Mr. H. C. Andrews. Paillou painted more than one miniature with a bookcase background. The above William Rowley was born in London in 1742 and died in 1806. From 1760 to 1765 he was a surgeon in the navy, and in 1762 he was present at the capture of Havannah. In 1766 he began practice in London as a gynaecological and general surgeon. He wrote several works on vaccination and other medical matters, but "his books contain nothing of value and many of them are mere advertisements".

An interesting early miniature (Plate 15*b*) by Richard Cosway, R.A. (b. 1742?; d. 1821), was bought from the R. H. Stephenson Fund. It dates perhaps from about 1773 and is a half-length portrait of Lady Sarah Napier, *née* Lennox (b. 1745; d. 1826). She was a daughter of the second Duke of Richmond and therefore a great-granddaughter of Charles II. She was a bridesmaid at George III's wedding in 1761. In 1762 she married Sir Thomas Charles Bunbury, Bt., M.P., but the marriage was dissolved in 1776. She married the Hon. George Napier in 1781. Her last years were passed in blindness. She was the mother of some distinguished soldiers, including General Sir George Thomas Napier, K.C.B. (b. 1784; d. 1855), who fought in the Peninsular War. A fine miniature of him by François Joseph Juste Sicurac (b. 1781; d. 1832?), a Toulouse artist, was purchased from Capt. H. B. Murray's Fund. It is dated 1814 and was doubtless painted at Toulouse between April and July of that year. It depicts Napier probably as a lieutenant-colonel of the 71st Highland Light Infantry, wearing a decoration which is doubtless the

Several 18th century miniature were acquired for the collection. The J. Lillmore gave an English miniature of a man, a fine study with a man's head, which has not been identified. Mrs. Stubbins gave a portrait of William E. V. Fitzwilliam, the 4th Earl of Fitzwilliam, by Thomas Kneller (b. 1762; d. 1830), whose work was not previously recorded in the collection. Kennan was an Abbot who worked for some years in England, but he was not listed in the office in which he worked. The miniature, which was painted under the late King James, 1701, and shows that it was painted in London and not the Continent. At the time of the purchase it was Kennan's engraved work, giving his subject as John, 2d Earl of Bath.

Another foreign miniaturist who painted in England was the French Louis David (b. 1748; d. 1828). A great portrait of a lady in blue and white dress from the R. H. Stephenson Fund. Two miniatures by Louis David, whose name suggests a French origin, and who was especially noted for his portraits of Great Britain about 1780-1800, were acquired. A portrait of R. H. Stephenson, showing him seated in his library, was bought with the R. H. Stephenson Fund, and one of Mr. Thomas Y. that was purchased in the H. C. Andrews. Rather painted more than one portrait with a background. The above William Kneller was born in London in 1724 and died in 1806. From 1760 to 1765 he was a member of the Society, and in 1765 he was present at the capture of Jerusalem. In 1765 he began a series in London as a physiognomist and general surgeon. He wrote several works on vaccination and other medical matters, but his books contain nothing of value and many of them are now worthless.

An interesting early miniature (Purchased by Richard Cowley, Esq. in 1745; d. 1821), was bought from the R. H. Stephenson Fund. It dates perhaps from about 1725 and is a half-length portrait of Lady Anne Bagenal, nee James (b. 1745; d. 1821). She was a daughter of the second Duke of Richmond and had a great-grandfather of Charles II. She was a descendant of George III's wedding in 1761. In 1761 she married Sir Thomas Charles Bagenal, Bt., M.P., but the marriage was dissolved in 1765. She married the Hon. George Bagenal in 1767. Her first name was given in the collection. She was the mother of some distinguished soldiers, including General Sir George Thomas Bagenal, K.C.B. (b. 1765; d. 1821), who fought in the Peninsular War. A fine miniature of him by Francis Joseph Jacob (b. 1761; d. 1821), a Toulouse artist, was purchased from Capt. H. B. Murray's estate. It is dated 1814 and was doubtless painted at Toulouse between April and July of that year. It depicts Bagenal probably as a lieutenant-colonel of the 7th Highland Light Infantry, wearing a decoration which is doubtless the

Ciudad Rodrigo Gold Medal. The right sleeve is empty: Napier lost his arm at the assault on Ciudad Rodrigo.

At the Pierpont Morgan sale, which is referred to above, the Museum secured with the funds of Capt. H. B. Murray's Bequest a miniature portrait of a lady (Plate 15*d*) by Joseph Saunders (exhibiting 1772-1808), a versatile artist who worked in several different manners and occasionally signed with the initials I.S.; and a portrait of *Mlle. Anne Françoise Hippolyte Mars* (b. 1778; d. 1847) (Plate 16) by François Dumont (b. 1751; d. 1831). *Mlle. Mars* was a celebrated French actress. The miniature, a nearly full-length figure, shows her carrying a lyre and making her way through a thicket—possibly it represents her in one of the rôles which she filled on the stage.

The collection of miniature landscapes in the Museum, though it includes good examples by Benninck, Brentel, Baur and Blarenberghe, is still a small one. An addition was made to it by the purchase, from the funds of Capt. H. B. Murray's Bequest, of a small picture of *Bandits sacking a Village* by Bartholomäus Dietterlin, who was born at Strasburg about 1590. It is one of a set of four which were signed and dated 1638. Dietterlin, like Brentel and Baur, belonged to the Alsatian school. He was an etcher as well as a miniaturist. Some of the details in the miniature are based on etchings by Jacques Callot (b. 1592; d. 1635), of Nancy, whom Dietterlin may have known.

Alfred Tidey, the son of a private schoolmaster, was born at Worthing in 1808 and died in 1892. He was one of the most successful English miniature-painters of the Victorian period. He had a distinguished clientèle and was patronised by Royalty. Among his sitters were Arnold of Rugby and Miss Ellen Tree. He was the brother of Henry Tidey, the water-colour painter. Tidey's miniature painting of *The White Mice*, which was begun on the 19th June, 1844, finished on the 2nd April, 1845, and exhibited at the Royal Academy in that year, had been for some years on loan at the Museum from the painter's son, Dr. Stuart Tidey, who has now kindly handed it by gift to the Museum collection. It represents a street arab seated on the ground and playing with white mice.



Cleland Rodrigo Gold Medal. The right hand is empty. 2500; but the loss at the assault on Cleland Rodrigo.

At the Picquet Morgan said, which is referred to above, the Museum secured with the funds of Capt. H. B. Murray's bequest a miniature portrait of a lady (Plate 18) by Joseph Smeaton (restoration by J. G. Smeaton, 1871). The artist who worked in several different manners and occasionally signed with the initials J. S. and a portrait of Miss Jane Poyser (Plate 19) by Francis Darnley (b. 1754; d. 1821). With Smeaton's portrait French artists. The miniature, a nearly full-length figure, shows her standing, feet and making her way through a thicket—possibly a representation of the artist which she filled on the stage.

The collection of miniature portraits in the Museum, though a small one, contains by Bonwick, Brown, and Blomfield, is still a small one. An addition was made to it by the portrait, from the house of Capt. H. B. Murray's bequest, of a small picture of George and a lady by Bartholomew Dickinson, who was born in 1750 and died in 1821. It is one of a set of four which were placed in the school. The portrait, now in the Museum, belonged to the Atlantic school. It was an engraving of a miniature. Some of the details in the miniature are based on a drawing by Joseph Cleland (b. 1792; d. 1852), of Newry, whom Dickinson may have known.

Alfred Tidy, the son of a private schoolmaster, was born at Worthing in 1808 and died in 1892. He was one of the most successful English miniature painters of the Victorian period. He had a distinguished clientele and was patronized by Royalty. Among his sitters were George IV, Prince and Princess Albert. He was the brother of Henry Tidy, the well-known painter. Tidy's miniature painting of the Duke of Devonshire, which was begun in the year 1844, finished on the 2nd April 1845, and exhibited at the Royal Academy in that year, had been for some years on loan at the Museum from the painter's son, Dr. Stuart Tidy, who has now kindly handed it to the Museum collection. It represents a young man seated on the ground and playing with white mice.



LIBRARY

MANUSCRIPTS

AN addition by purchase to the series of mss. upon art-technique is an Elizabethan book of receipts and directions for illuminating or limning, painting in oils, etc., written by one or, perhaps, two hands in contemporary "Secretary" script interspersed with "Chancery" or Italic headings, upon seven irregular quires or 63 leaves ($6 \times 3\frac{1}{2}$ in.). The entries range in date from 1582 till towards the close of the century. The compilers of the ms. are unknown; its preliminary leaf bears the signature *Johes. guillim* who, if he was the herald John Guillim (1565-1621), is recorded to have matriculated at Oxford on 3rd November, 1581, and can hardly have been its copyist, though he may have owned the ms. later.

The date 1582 for the first section, besides deriving from its title, appears also from f. 55 verso which is in the principal hand of the ms. Upon this page is a memorandum of money paid to a Mr. Barton, 27 November, 1582, including "Payd him for my wyves picture & myne . . . xls." (i.e. about a year after the matriculation of Guillim, the future herald). The ms. has nevertheless distinct heraldic implications—(i) the Guillim autograph, (ii) directions appropriate to a herald painter (f. 51, v.), and (iii) the bookplate of Sir George Nayler, Garter, 1822-3. It was later no. 6526 in the library of Sir Thomas Phillips. One leaf (f. 6) is missing from the first quire.

The opening section (ff. 1-13) is entitled *The way how to lym(m)e & howe thou shalt lay thy coloure & make syse for lym(m)inge or to cowche thy gold upo(n) velome or parchement taken out of a booke of the right honourable Oliver lorde St John of Bletsho¹ in comitat. Bedforde*. A second section headed *To prepare the table to worke upon* (f. 17), with the annotation *Melchier Salobos note*, is mainly upon oil painting, giving detailed notes of the *coloures app(er)tayning to phisniognomy*; it includes *Certayne notes of oyle colo^re geven me by m^r Barton. 1582. December 2 do* (f. 22), and also colour receipts from Lomazzo (the 1598 Oxford edition). The last section (ff. 35-) quotes *Dodoneus in his Herball* (the London edition of 1578), and gives an index of the receipts taken from the St. John ms. in the first part. Directions follow, for painting the dragon and the lion, Queen Elizabeth's heraldic supporters, the Garter, and "The branches of the roses". There is also a price-list of the colours used in painting (f. 53) and an entry of

¹Oliver, first baron St. John of Bletso, cr. 1558-9 (13th Jan.), d. 1582; the second lord was John, d. 1596.

LIBRARY

MANUSCRIPTS

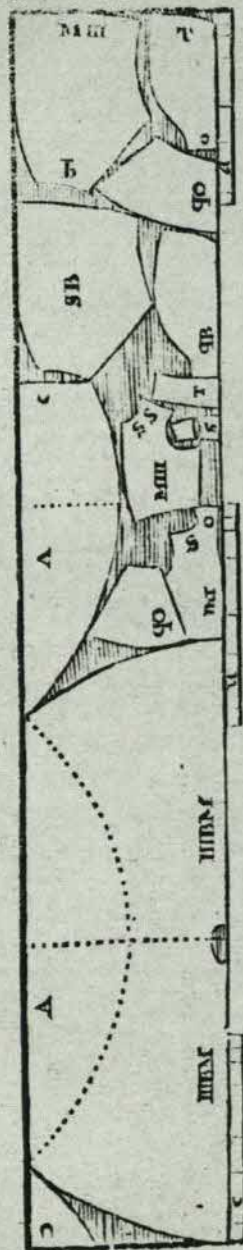
An addition by purchase to the series of man. upon antiquities in the Elizabethan book of designs and drawings for illumination or painting in gold, etc. written by one or perhaps two hands in contemporary "Secretary" script interspersed with "Chancery" or later hands. Some even irregular notes on 65 leaves (ff. 1-12). The volume ranges in date from 1560 till towards the close of the century. The changes of the style are not unknown; its preliminary part bears the signature John Goultin who, it is said, the herald John Goultin (1567-1621), is supposed to have succeeded in Oxford on 2nd November, 1581, and can hardly have been in a position to have he may have owned the ms. later.

The date 1581 for the first section, besides describing from its title, appears also from f. 55 verso which is in the principal hand of the ms. It has the form of a memorandum of money paid to a Mr. Robert Wyndesore, 1581, and is signed "Paid him for my wayer picture & wayer." The date above is not the date of the picture (the former herald). The ms. has no mention of Goultin's heraldic implications—(7) the Goultin autograph, (8) Goultin's signature in a herald painter (f. 51, v.), and (9) the description of the Goultin's picture (f. 102-3). It was later not good in the library of Sir Thomas Phillipps. The book (f. 6) is missing from the first date.

The opening section (ff. 1-12) is entitled "The way how to make a book of designs" shall let the colors to make you for the purpose or to make the gold ground colors or parchment taken out of a book of the right manner. Oxford book 15 John Goultin is entitled "Heraldic". A second section headed "To make the table of colors" (f. 17), with the annotation "Heraldic" added and is mostly upon oil painting, giving detailed notes of the colors applied to the ground, it includes Goultin's note of the only "Goultin" given in ff. 102-103. It also (f. 103), and also colors received from Janusson (ff. 104-105). The last section (ff. 106-107) gives a list of the colors used in the first part. Directions follow for painting the dragon and the lion (ff. 108-109), and gives an index of the receipts taken from the 21 John ms. in the first part. Directions follow for painting the dragon and the lion (ff. 108-109). There is also a price list of the colors used in painting (f. 102) and an entry of

Oxford first series of John Goultin on 1581-1582 (1581-1582) and the second book was John Goultin

Ferreruelo, ropilla, y calçon de paño. Vb. | bb.

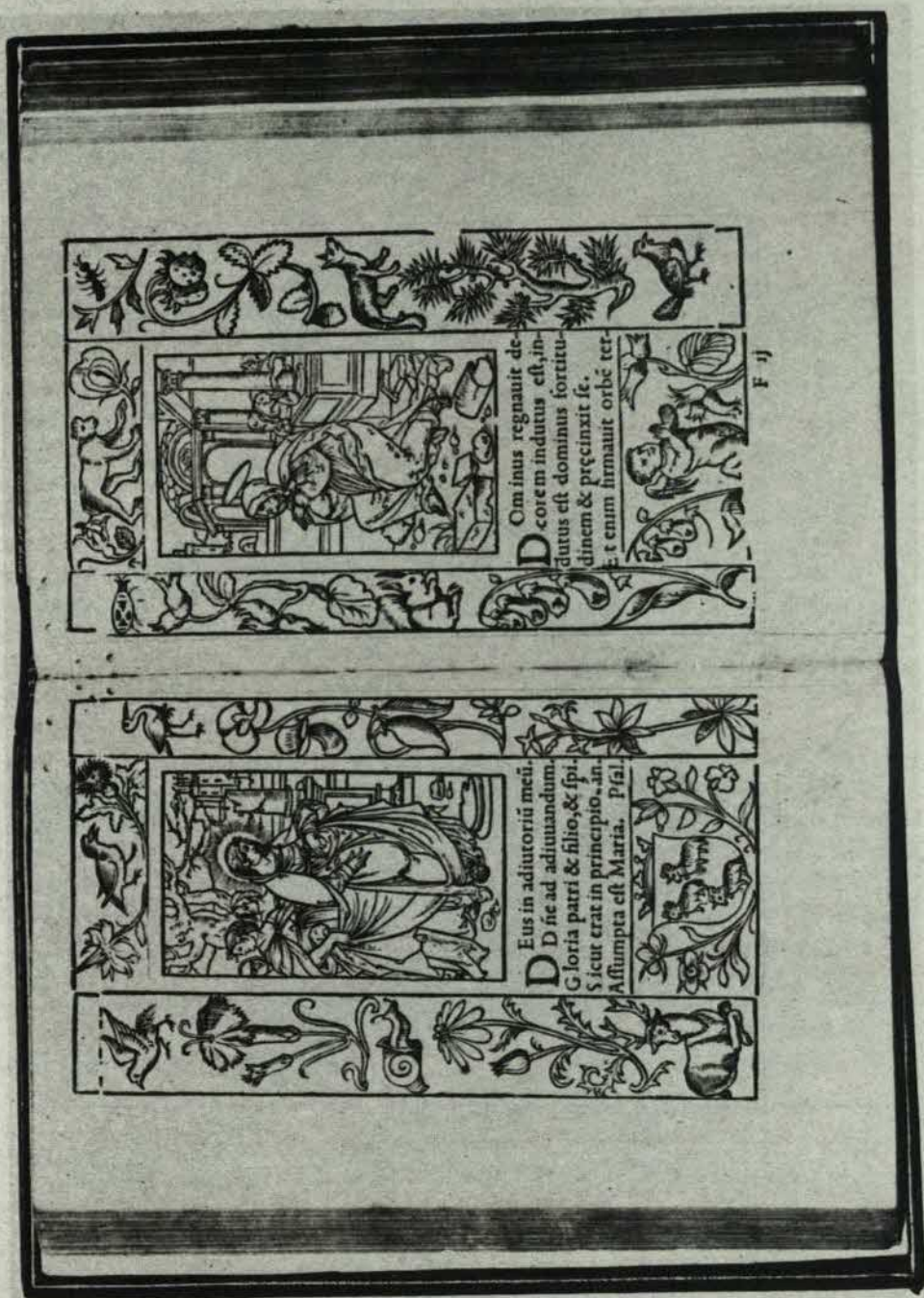


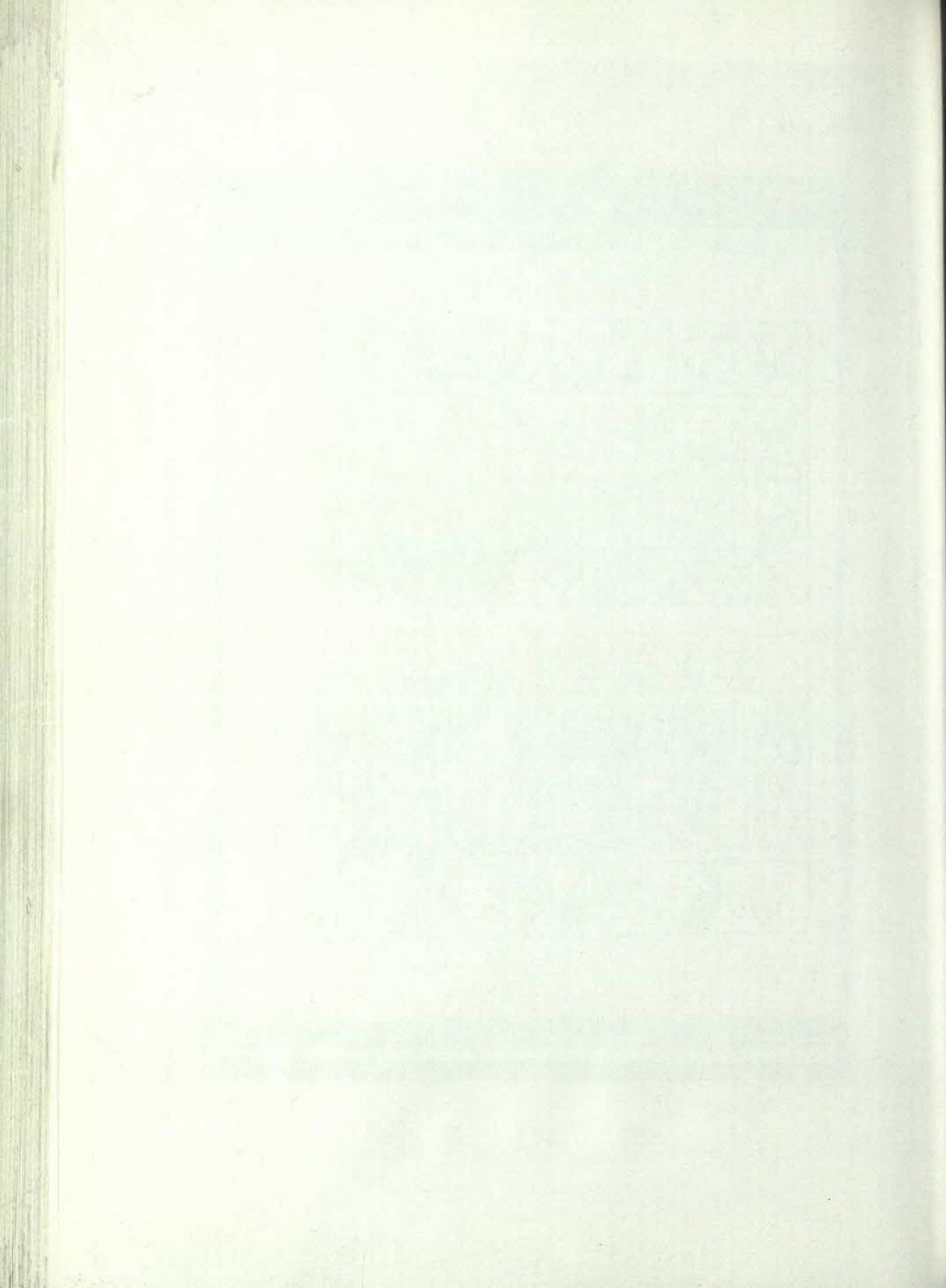
Para cortar este ferreruelo, ropilla, y calçon de paño, que tenga de bara de Castilla seys baras, y de largo bara y media menos tres dedos, es necesario tender el paño a lo largo, y de la parte de nu:stra mano y z- quierda sale el arbol deste ferreruelo, y debaxo sale la espalda, haldas traferas, quartos delateros, collares, cuello del ferreruelo, mangas y haldas delanteras, y de las orillas salen los calçones, y camas del ferreruelo, con vna pieça que està arrimada a las orillas en la parte delantera del ferreruelo. Tiene de paño de bara de Valencia cinco baras y media: y de bara de Aragon seys baras: y de Cataluña la mitad menos de las baras de Aragon. Y faldra de qualquiera de dichas baras por esta misma traça.



D 3

Ferre-





money lefte in m^r Bartons hands to bestowe for me, of 27 November, 1582 (f. 55, v) already referred to.

A series of sixty-five bills for haberdashery, drapery, tailoring, etc., purveyed to members of the Russell family between 1666 and 1693 was presented from the Woburn muniments by His Grace the Duke of Bedford, K.G. Many relate to the purchases of the fifth Earl of Bedford, John (created Duke in 1694), whose dress in the early portrait of him and of George Digby, Earl of Bristol, by Van Dyck, is itself a remarkable costume record of about 1633. One bill of 1680 is for flannel, holland, etc., supplied to his Countess, the excellent Anne Carr, the Earl of Buckingham's daughter. The most voluminous of the bills are those of the Honourable Mr. William Russell, between 1664 and 1669.

A PRINTED BOOK OF HOURS

Except as regards his designs for book-covers¹ the work of Geofroy Tory (d. 1533), humanist, engraver and printer to Francis I, still awaits its final exposition. Certain of Tory's woodcuts for his beautiful and now rare Books of Hours (*Horæ*) made repeated appearances in editions of the same book of devotions issued by printers who succeeded to his press and stock-in-trade. Olivier Mallard, husband of Tory's widow and continuator of his press under the same sign of the Broken Vase ("Pot Cassé"), printed in 1542 an octavo volume of Hours with the vignettes that had appeared in Tory's octavo *Horæ* in Roman type of 1527, in conjunction with borders which, although they do not occur in any book Tory is known to have printed, resemble those employed in the quarto Hours printed for him by S. du Bois in that year, and are generally accepted as his².

Thielmann Kerver, second of the name, Mallard's successor, in turn utilised the same cuts (illustrations and borders) in octavo *Horæ* of Roman Use printed in 1550 (Bohatta 1121; Lacombe 441), a copy of which has been acquired by purchase (Plate 18). Comparison with the Mallard Hours of 1542³ in the British Museum library shows that Kerver followed Mallard fairly closely in the plan of the 1550 edition, which comprises 172 pages to Mallard's 152. Both are printed in black and red in Roman type, but Kerver employs a type-face of twenty-one lines to Mallard's twenty. The requisite heightening of the side borders is effected in makeshift fashion, and Tory's pairs of vignettes, which together form one subject, are (except in the instance illustrated) separated by being printed upon opposite sides of a leaf. Decorative block

¹For examples of Tory's binding designs, see *Annual Review* for the years 1914, Pl. 17, and 1933, Pl. 15.

²Cf. for the attribution, AUGUSTE BERNARD, *Geofroy Tory*, 2nd ed., 1865, p. 169.

³The great rarity of an edition by MALLARD of 1541 (Bohatta 1090; Lacombe 420) has prevented reference to it; cf. BERNARD, *op. cit.*, p. 170.

letters are, moreover, substituted by Kerver for the small historiated initials of the 1542 volume. The borders display natural renderings of animal and plant forms, of the character designated by Tory as "à la moderne" in contradistinction to his borders in pseudo-antique style, together with the arms, devices and ciphers of Francis I (d. 1546) and his mother Louisa of Savoy (d. 1531); and—what is significant for their provenance from the Tory workshop—the arms of the city of Bourges (three bell-wethers) of which Tory was a native.

A TAILOR'S PATTERN BOOK

With the assistance of the Friends of the National Libraries and the co-operation of Messrs. Maggs Brothers, the Library has secured the only known existing copy of the early 16th-century tailoring or cutter's book, *Geometria y Traça perteneciente al oficio de sastres*, Valencia, 1618 (fol.), written by a Frenchman, F. de la Rocha Burguen. The book comprises 288 pages, 213 of which have woodcut patterns of garments and parts of garments (Plate 17) displayed upon lengths of cloth, with measurements indicated by means of letters corresponding to multiples and fractions of the yard (*vara*), palm (*palma*) and finger (*dedo*). The patterns comprise a wide range of Spanish civil, military and ecclesiastical costume, with some French and Turkish, so that, in view of Spain's contemporary influence upon apparel, the importance of the book, from either a practical or historical standpoint, can hardly be over-estimated. The Library is fortunate in possessing this as well as the similar but less elaborate tailoring book by the Basque, Juan de Alcega (Madrid, 1589), to which in his preface La Rocha Burguen makes a guarded whimsical allusion.

The comparatively small section of works upon Polish art has been strengthened, with the advice and co-operation of Mr. F. Savery, O.B.E., His Britannic Majesty's Consul at Warsaw, by the purchase of certain works with illustrations and in many cases French or German text summaries.

The two following collections of books have filled gaps in the departments of literature concerned: 157 pamphlets formerly in the library of the late Mr. S. J. A. Churchill, M.V.O., upon old Italian sumptuary laws, goldsmiths' statutes, art-inventories, reliquaries, crosses, medals, seals, Cellini, etc. (purchased); and 247 catalogues of art exhibitions and analogous items, the gift of the Ealing Public Library.

Other acquisitions of importance during 1935 are given in detail at pages 59-62.

PHOTOGRAPH COLLECTION

The number of photographs acquired was 2,129. These included 71 prints of architecture in Italy and elsewhere, presented by Miss W. M. A. Brooke,

letters are, moreover, subjected by letters to the same treatment as the letters of the 18th volume. The borders display various designs of animals and plants from the character designated by the letter. It is interesting to compare the design to the borders in pseudo-oriental style, together with the design and colour of the letters (cf. 18th) and the design of the letters (cf. 18th); and—what is significant in this connection from the point of view of the art of design (these illustrations of letters) they are a native.

A. VALLIN'S PATTERN BOOK

With the assistance of the friends of the National Library and the collection of Manuscripts, the Library has secured the only known copy of the early 18th-century volume or "pattern book" (written in a French style) by the artist, Vallin (1681-1741), written in a French style. The book contains 288 pages, 17 of which are devoted to woodcut patterns of garments and parts of garments (17th-18th) displayed in a variety of styles, with measurements indicated by means of letters corresponding to multiples and fractions of the yard (toise, paces, and inches). The patterns comprise a wide range of Spanish civil, military and ecclesiastical costume, with some French and Turkish, so that, in view of Spain's position, they influence upon Spain, the importance of the book, from either a practical or historical standpoint, can hardly be overestimated. The library is fortunate in possessing this as well as the similar but less elaborate volume by the Basque, Jean de Alcega (Madrid, 1590), to which in his preface La Roche-Brunet makes a grateful allusion.

The comparatively small section of works upon fashion art has been augmented, with the advice and co-operation of Mr. F. Brunet, Q.R.S., His Britannic Majesty's Consul at Lyons, by the purchase of certain works with illustrations and in many cases French or German text commentaries.

The two following collections of books have filled gaps in the library of the history of costume: 157 pamphlets formerly in the library of the late Mr. S. J. A. Churchill, M.V.O., upon old costume, manners, customs, etc. (now in the library of the National Library); and 255 catalogues of art exhibitions and analogous items, the gift of the Public Library.

Other acquisitions of importance during 1922 are given in detail in pages 25-26.

PHOTOGRAPH COLLECTION

The number of photographs acquired was 2,177. These included 71 photos of architecture in Italy and elsewhere, presented by Mrs. W. M. A. Brown,

116 prints of English fonts from negatives lent by Mrs. Booty and 246 prints of English sculpture and architecture in Cyprus from negatives lent by Mr. G. J. P. Cave. The most important purchases were 476 prints of Flemish sculpture from M. Paul Becker, 325 of Italian sculpture from Sig. Croci and 316 of British architecture and sculpture from Mr. W. A. Call.

the points of English loan from negative form by the theory and the nature of English sculpture and architecture in Chinese from negative form by the C. J. P. Case. The most important purchases were the points of Chinese sculpture from M. Paul Becker, and of Italian sculpture from the C. J. P. Case. The most important purchases were the points of Chinese sculpture from M. Paul Becker, and of Italian sculpture from the C. J. P. Case.



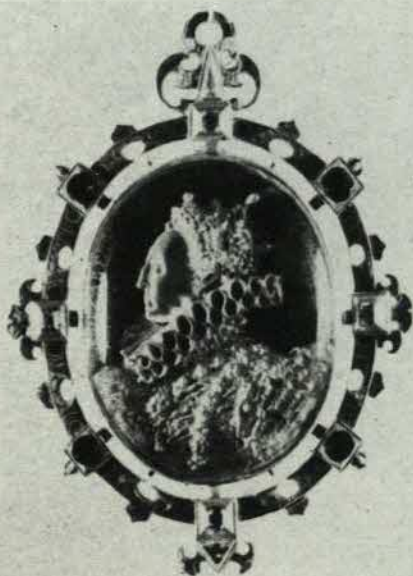
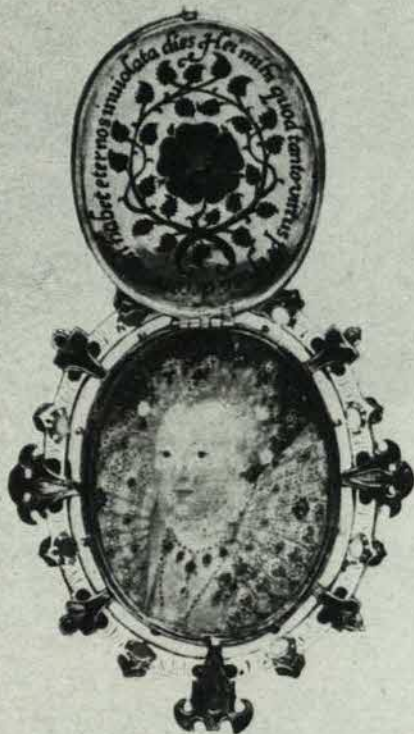
Fig. 5

DEPARTMENT OF METALWORK

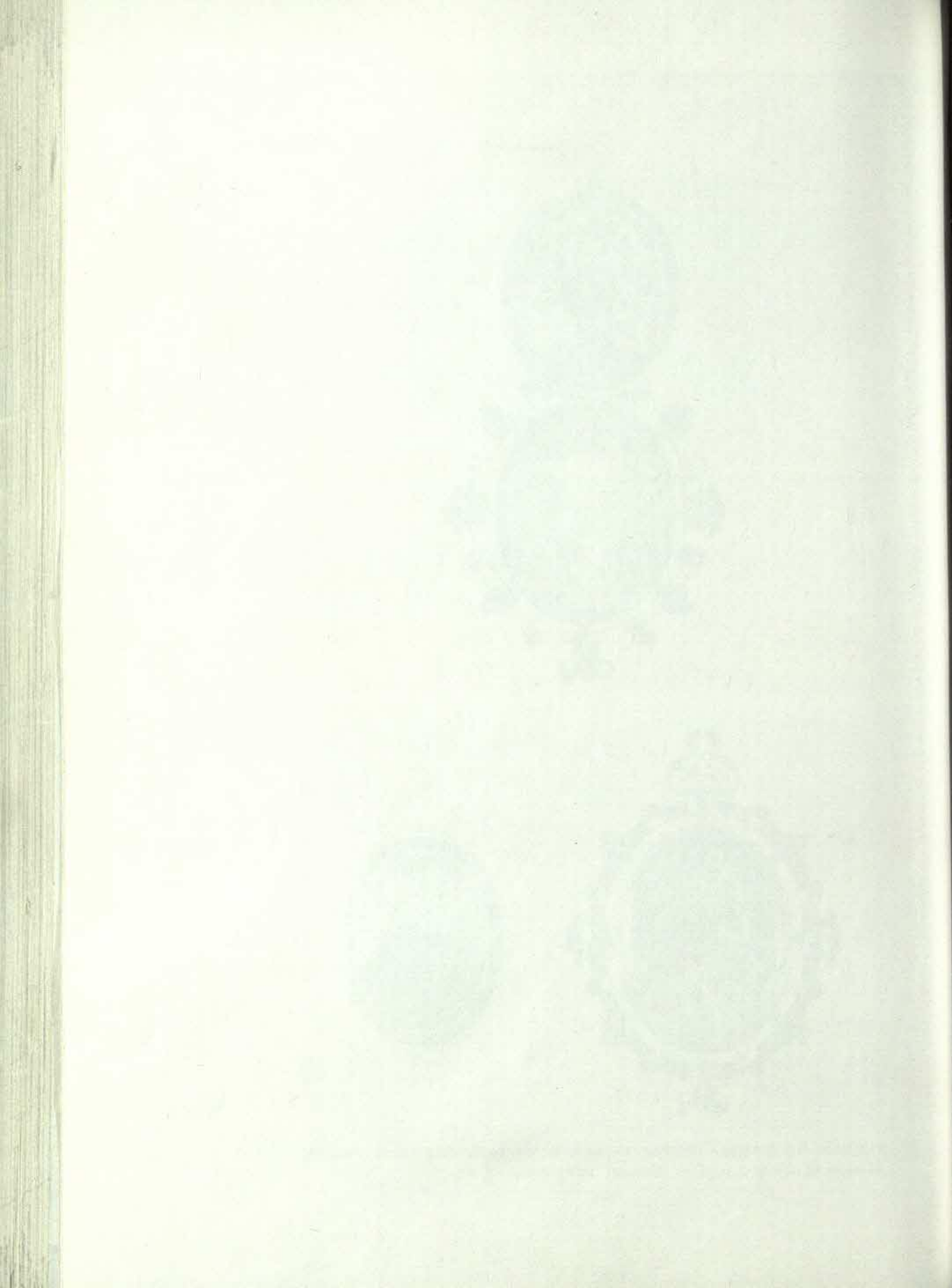
THE HENEAGE JEWEL

THE collection of Tudor goldsmiths' work, so happily reinforced last year by the purchase of a unique enamelled gold rosary, has been further strengthened by the gift of the Heneage (Armada) Jewel (Plate 19). This is of enamelled gold, set with diamonds and rubies. Under a convex glass on the front is a high-relief profile bust of Queen Elizabeth, a masterpiece of fine casting, the beauty of which is enhanced by its background of blue translucent enamel. The back forms a locket enclosing a miniature of the Queen, dated 1580., the cover of which is enamelled on the outside with a representation of the storm-tossed Ark and the appropriate motto *Savas tranquilla per vndas*; inside is the device of a red rose and the complimentary inscription *Hei mihi quod tanto virtus perfusa decore non habet eternos inuiolata dies*.

The jewel appears to have been a gift from the Queen to Sir Thomas Heneage, of Copt Hall, Essex, in recognition of his services as Treasurer at War of the Armies levied to resist any foreign invasion of the Realm of England at the time of the threat of the Armada. (It may be noted that the Ark design already described is the same as that on the Naval Award Medal of 1588.) On Sir Thomas Heneage's death in 1595 the jewel passed to his brother, Sir Michael Heneage, in whose family it remained until it was sold anonymously in 1902. As a thing obviously of great historic as well as artistic interest, it was bought at a high price for the Pierpont Morgan Collection. Its history and provenance, however, were only made public a short time before the dispersal of the Pierpont Morgan miniatures in June of this year, when it was purchased by the Rt. Hon. Viscount Wakefield and most generously presented to the Museum through the National Art-Collections Fund.



THE HENEAGE (ARMADA) JEWEL. ENGLISH; DATED 1580 (Actual size). Given by Viscount Wakefield through the National Art-Collections Fund.





(a)

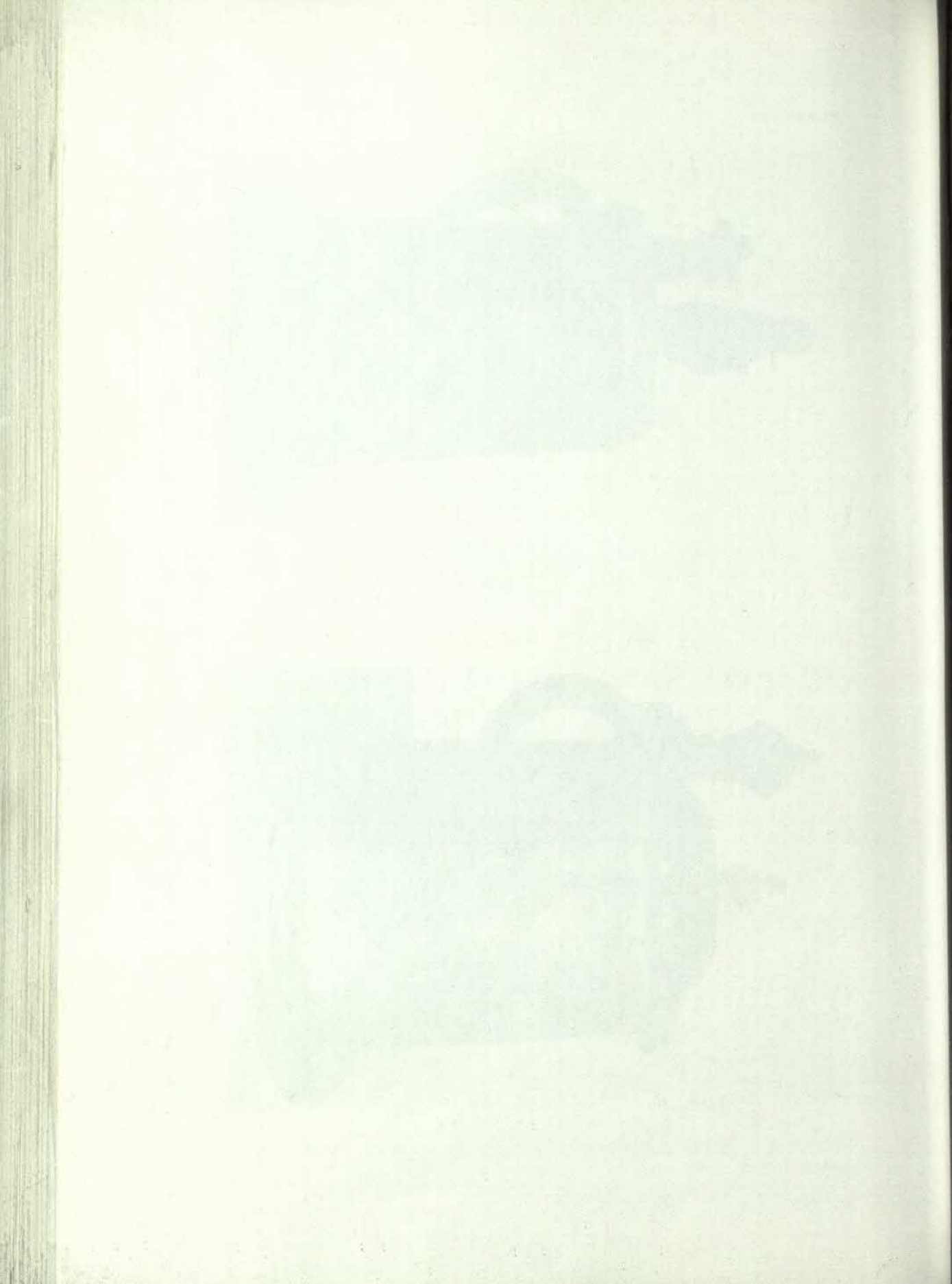
(a) GERMAN; DATED 1646, H. 7 $\frac{3}{4}$ IN.

ENGRAVED PEWTER TANKARDS.
Bequeathed by Mrs. Frederick Young.



(b)

(b) SWISS (NEVEY); 17TH CENTURY, H. 7 $\frac{5}{8}$ IN.



PEWTER

Mrs. Frederick Young bequeathed some eighty pieces from the pewter collection of her late husband, Capt. Frederick Young, of the 2nd Life Guards. These include a number of types, both English and Continental, hitherto lacking from the Museum collection.

Three of the more important examples are illustrated here, a Charles II beer-jug, a finely engraved German tankard dated 1646 (Plate 20a), and a 17th-century Swiss tankard bearing the Vevey mark (Plate 20b). The date 1742 on the lid of the last-named piece appears to have been added later.

The rest of the bequest is made up of domestic and ecclesiastical pieces of good form and decoration, together with a few tankards and beakers such as were used by the various guilds in German towns during the 17th and 18th centuries.

A PERSIAN SILVER BOWL OF THE 13TH CENTURY

Among the more important pieces bought during the year is a silver parcel-gilt bowl said to have been excavated at Hamadan (fig. 5). It is of the spouted type common to both Egypt and Persia, and is chased round the rim with a band of foliated scrollwork; in the centre is a floral medallion showing the strong Chinese influence which is found in Persian art during the period of the Sung Dynasty (960-1279).

From its shape and the character of the ornament the bowl appears to be of 13th-century date.

METALWORK FROM THE EUMORFOPOULOS COLLECTION

The Early Chinese metalwork acquired from the Eumorfopoulos Collection includes some of the best-known pieces, such as the Alexander *yu*, the owl wine-vessel and the painted toilet-jar.

Of these the first named (Plate 21c) was purchased by Mr. Eumorfopoulos some twenty years ago from the collection of Mr. W. C. Alexander. It is one of the finest extant specimens of its type, the *yu*, a sort of covered pail for holding sacrificial wine in ancient China. One of its chief charms is the rich and lustrous seaweed green of its patination, which remains intact as it was found.

The covered wine-vessel in the form of a short-eared owl (Plate 22a) has the plumage details rendered partly by scale pattern, partly by the conventional thunder-scroll diaper with raised "dragon" forms. Peculiarly noteworthy is the serpentine form, with raised head, which marks the sweeping outline of the wing. The owl stands squarely on its four-toed feet, unlike the two similar examples known, both of which require the extra support of their tails.

The *lien* or cylindrical case, probably used as a lady's toilet-box (Plate 21*a*), has its exterior enriched with scrolls in "needle-engraving" and has been completely gilt, though both the pattern and the gilding are at present almost entirely obscured by corrosion due to burial. But the main interest lies in the tempera paintings which adorn the interior of the cover and parts of the body. The former design, a phoenix amid scrolls, is in a wonderful state of preservation, and unfortunately only a coloured plate would do justice to it. On the bottom outside is a similar painting, with a running deer in green in place of the phoenix, but this is far less well preserved. Baron Sumitomo's famous collection of bronzes includes a *lien* of similar construction and decoration, though less well preserved as far as the painting is concerned. Its cover, however, retains the three raised ornaments—in the form of phoenixes preening their wings—that are missing from the Eumorfopoulos example.

The wide-mouthed *ku* or wine-jar figured in Plate 21*d* is a magnificent example of monumental form coupled with minute and carefully executed ornament (cast, without subsequent chasing-up, by the *cera perduta* or lost-wax process).

Plate 21*b* illustrates an offering-stand (*tou*), with cover reversible as a dish. Nature has produced inside this piece a patination of remarkable beauty, which, like the phoenix already referred to, demands colour-reproduction to give a true impression of it.

The graceful lines of the vessel shown in Plate 22*b*, an ewer (*i*) for washing the hands at sacrifices, inevitably recall those of the Western sauce-boat of recent centuries.



(a)



(b)

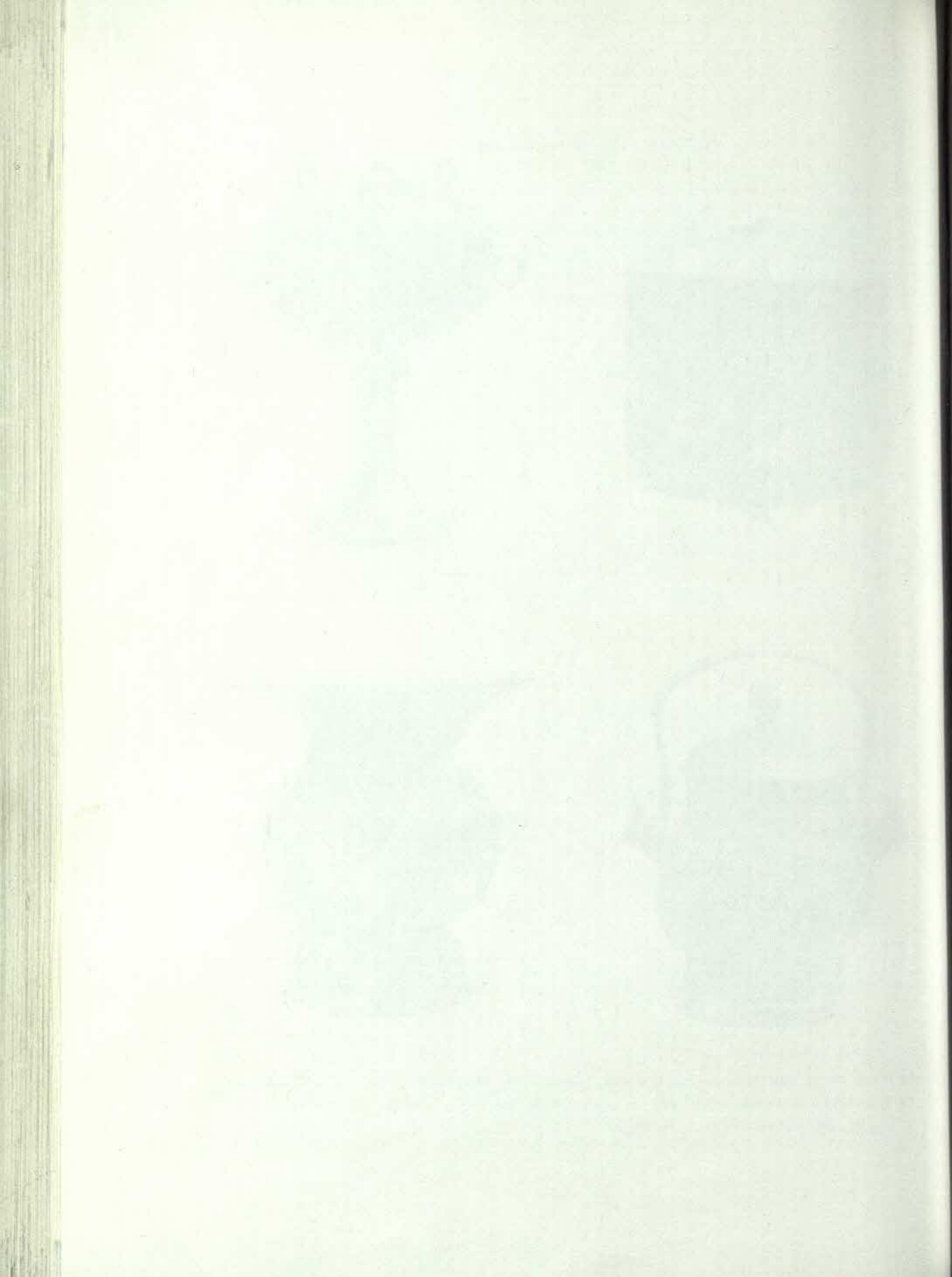


(c)



(d)

BRONZES FROM THE EUMOREFOPOULOS COLLECTION. (a) TOILET BOX (LIEN). GILT BRONZE WITH PAINTED INTERIOR. H. $6\frac{1}{8}$ IN. (b) OFFERING STAND (TOU). $10\frac{1}{4}$ IN. (c) WINE-JAR (YU). H. $13\frac{1}{2}$ IN. (d) WINE-JAR (KU). H. $11\frac{1}{4}$ IN.



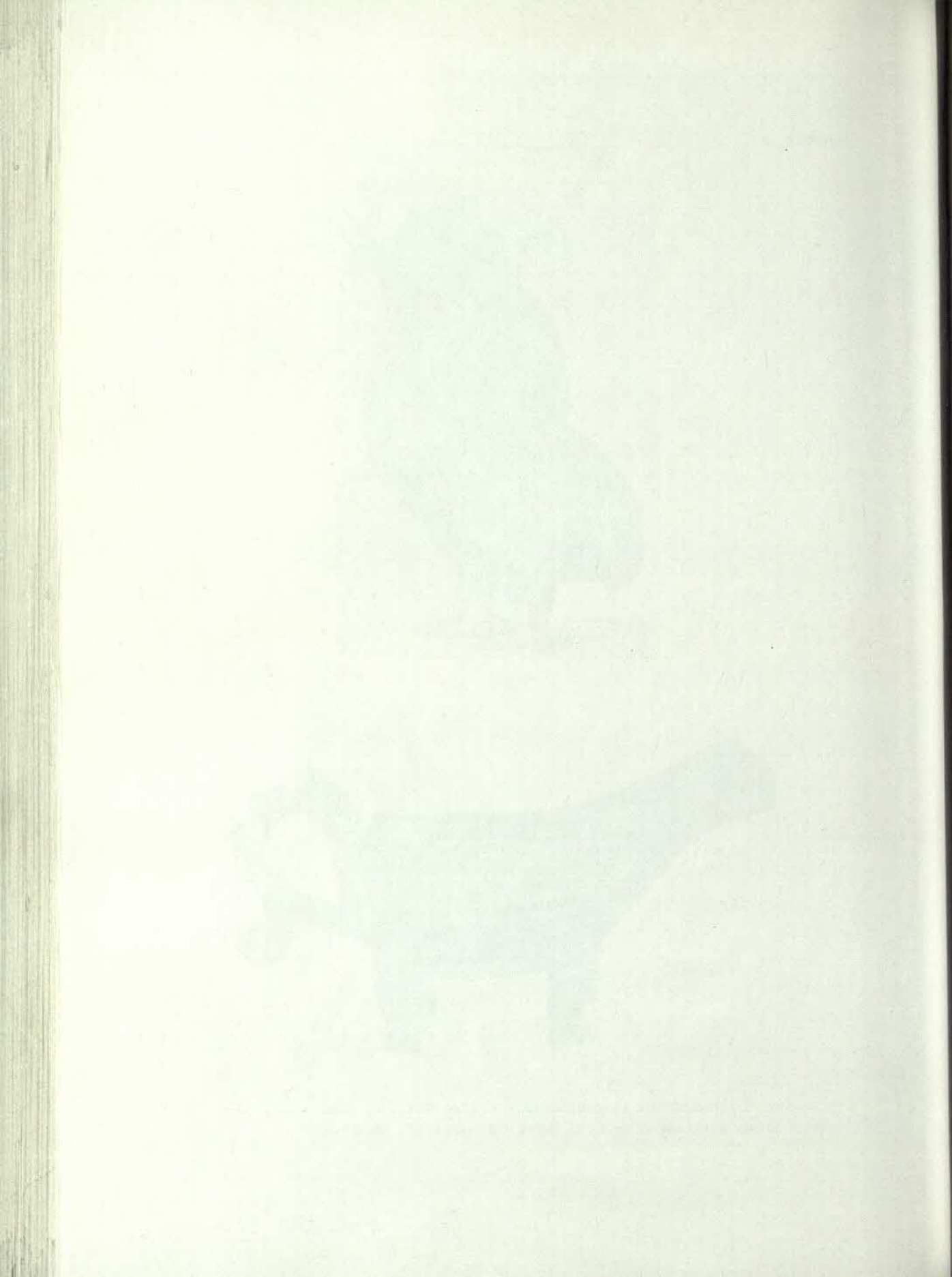


(a)



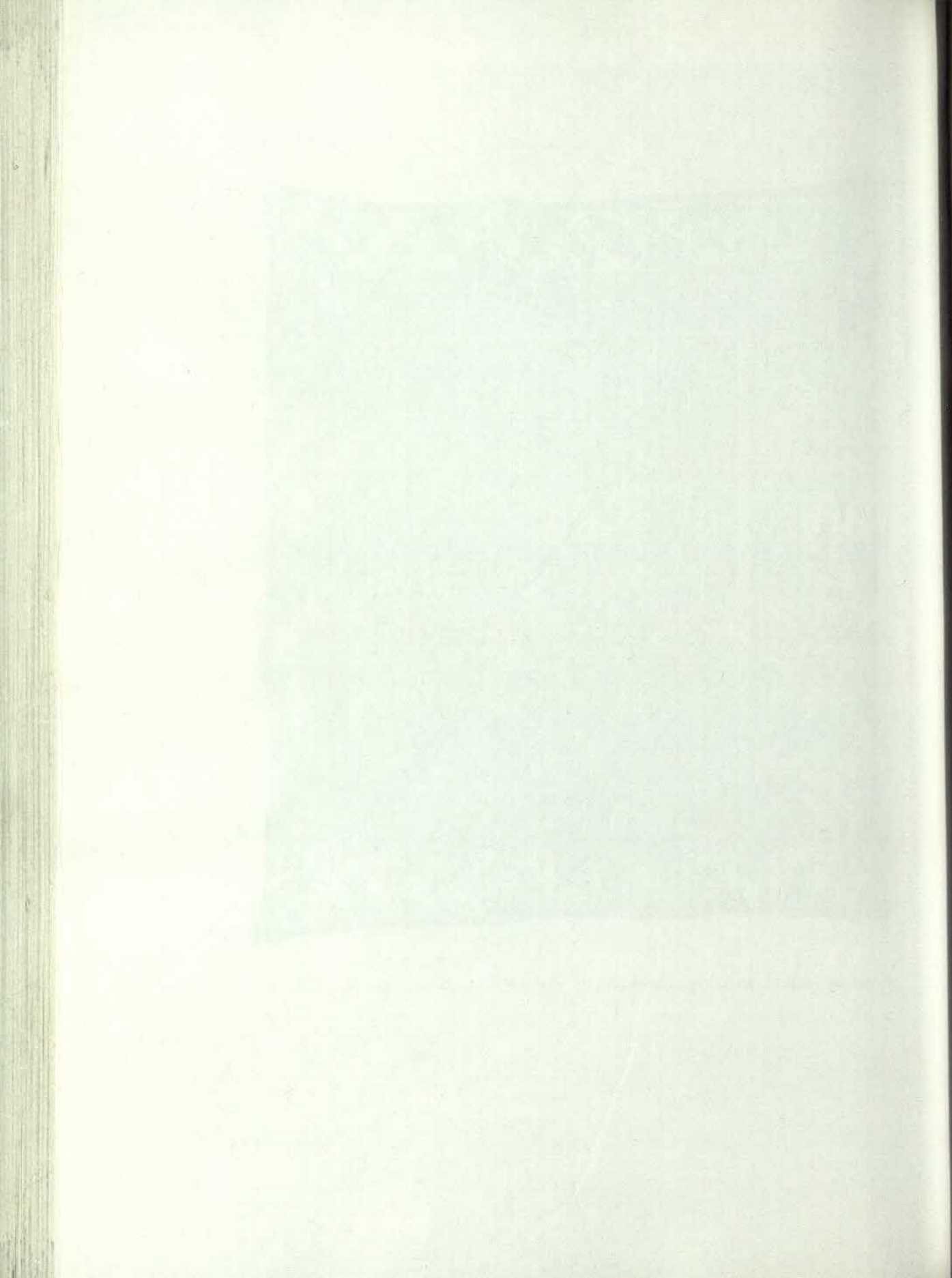
(b)

BRONZES FROM THE EUMORFOPOULOS COLLECTION. (a) WINE VESSEL (III) IN THE FORM OF AN OWL. H. $8\frac{3}{4}$ IN. (b) EWER (I). H. $6\frac{1}{2}$ IN.



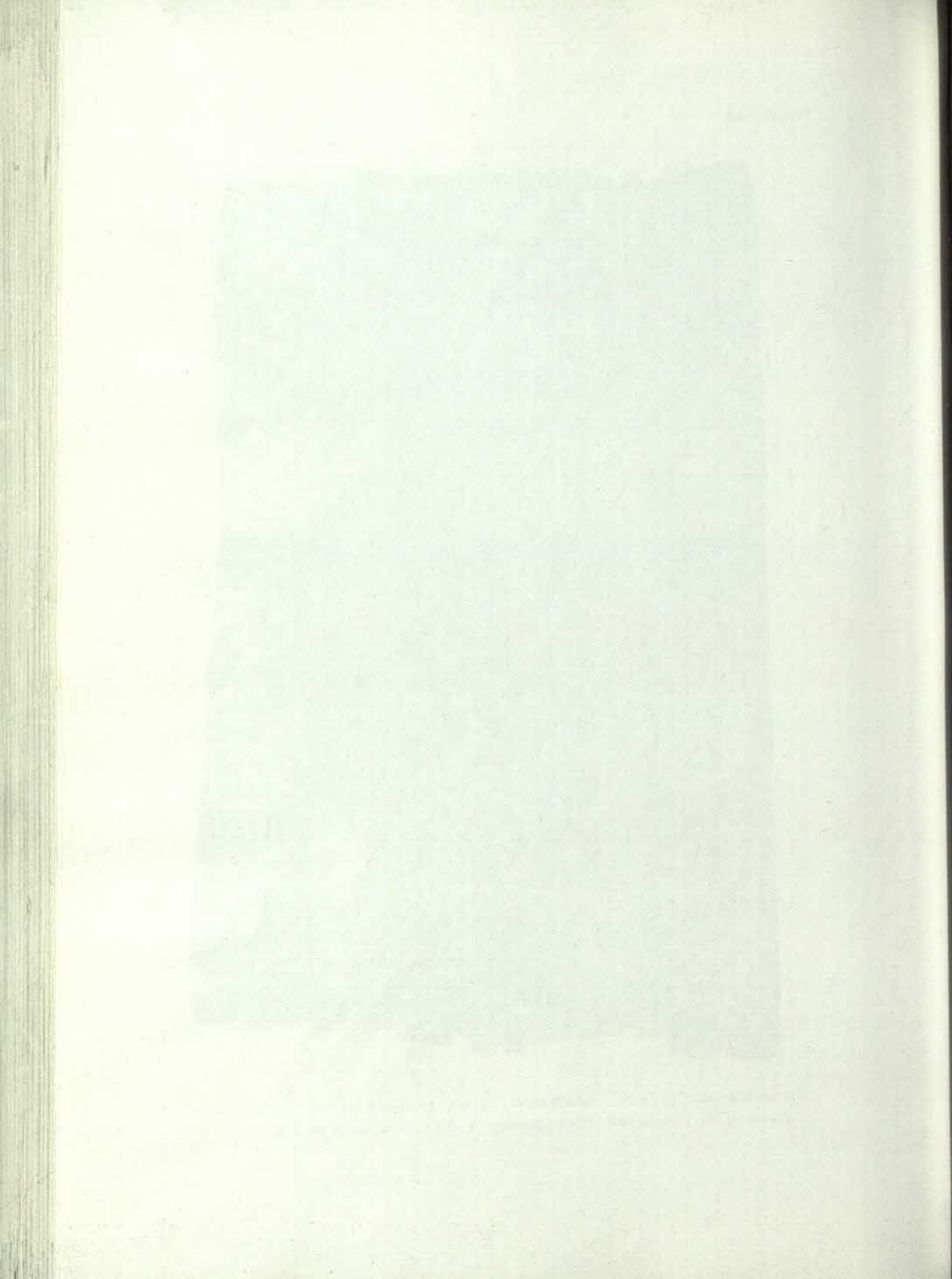


TAPESTRY-WOVEN RUG, PERUVIAN; 17TH CENTURY. L. 6 FT. 5 IN. W. 5 FT. 6 IN.





TAPESTRY-WOVEN RUG. ROUMANIAN; 19TH CENTURY. *Given by Roumanian friends of the Victoria and Albert Museum.* L. 8 FT. 6 IN. W. 5 FT. 6 IN.



DEPARTMENT OF TEXTILES

CARPETS

AMONG the acquisitions of this Department, none perhaps are more beautiful and less familiar than three rugs from Peru. Two of these are woven, after the manner of an oriental carpet, with a woollen pile upon a cotton foundation, while the third is tapestry-woven entirely in wool. In general appearance they closely resemble each other but differ notably from any other type of rug. Their colouring, which is rich and varied, is strongly reminiscent of the ancient Peruvian textiles of the pre-Spanish period; but the design, though no doubt influenced by the native Peruvian tradition, is on the whole distinctly Spanish in character.

The larger of the pile rugs has a comparatively small red field containing vases of flowers and fruit together with other graceful floral ornament, while there are also introduced lions and birds. The wide border, divided into three bands, has floral patterns of a similar character. The smaller pile rug has a red field also, and a single border-stripe with a deep purple ground. Its pattern resembles that of the last rug, but introduces monkeys as an additional feature.

It is rather curious, considering the inspiration for these pile rugs must have come from Spain—Peru apparently having no such craft of its own—that the ordinary “Ghiordes” knot is employed, and not the single-warp knot which is so characteristic of Spanish carpets.

The tapestry-woven rug (Plate 23) is somewhat bolder in pattern, as might be expected from the different technique. The field, again red, has two large, crowned, double-headed eagles; four large bunches of grapes; and also small birds and floral devices. There are two border-stripes; the wide outer one has a scrolling wavy band on a deep purple ground; the narrower, a chain-like pattern on white. This rug may be compared to the well-known, but by no means common, smaller pieces of post-Spanish Peruvian tapestry-weaving, of which there are a few examples in the Museum. Though considerably coarser, it has many points of resemblance to these.

On the other hand, the pile rugs seem to stand by themselves. The advanced craftsmanship they display suggests that many must have been made; and probably others still exist, but it is not possible here to refer to another example. With so little material for comparison it is not easy to assign a certain date for these rugs; but such evidence as there is points to the 17th century.

The three rugs were acquired in Peru by the late Sir Ernest Rennie, about sixteen years ago, and were exhibited for a time at the Museum.

DEPARTMENT OF TEXTILES

CARPETS

Among the acquisitions of the Department, none perhaps are more beautiful and less familiar than three rugs from Peru. Two of them are woven, after the manner of an oriental carpet, with a woollen pile upon a cotton foundation, while the third is tapestry-woven entirely in wool. In general appearance they closely resemble each other but differ markedly from any other type of rug. Their coloring, which is rich and varied, is strongly reminiscent of the ancient Peruvian textiles of the pre-Spanish period; but the design, though no doubt influenced by the native Peruvian tradition, is on the whole distinctly Spanish in character.

The larger of the pile rugs has a comparatively small and not particularly large field of flowers and fruit together with other graceful floral ornament, while there are also introduced lions and birds. The wide border, divided into three bands, has floral patterns of a similar character. The smaller pile rug has a red field and a single border-strip with a deep purple ground, its pattern resembles that of the last rug, but introduces swallows as an additional feature. It is rather curious, considering the reputation for these pile rugs that have come from Spain—Peru apparently having no such craft of its own—that the ordinary "Chirioles" knot is employed, and not the slack-knot knot which is so characteristic of Spanish carpets.

The tapestry-woven rug (Plate 25) is somewhat bolder in pattern, as might be expected from the different technique. The field, again red, has two large crowned, double-headed eagles; four large bunches of grapes; and also small birds and floral devices. There are two border-strips; the wide outer one has a scrolling wavy band on a deep purple ground; the narrower, a chain-like pattern on white. This rug may be compared to the well-known, but by no means common, smaller piece of post-Spanish Peruvian tapestry-weaving of which there are a few examples in the Museum. Though considerably coarser, it has many points of resemblance to these.

On the other hand, the pile rug seems to stand by themselves. The abstracted craftsmanship they display suggests that many more have been made; and probably others still exist, but it is not possible here to refer to another example. With so little material for comparison it is not easy to assign a certain date for these rugs; but such evidence as there is points to the 17th century.

The three rugs were acquired in Peru by the late Sir Ernest Reuter, about fifteen years ago, and were exhibited for a time at the Museum.

Two other woollen tapestry-woven rugs, given among other things by some Roumanian friends of the Victoria and Albert Museum, are most welcome as filling long-standing gaps in the collection. One, from the district of Oltenia (Plate 24), with a blue field and wide blue and white borders, has a pattern of detached floral forms, including the tulip-like flowers that are so characteristic of the type. The other, long and narrow in shape, comes from Bessarabia, and has the characteristics of the tapestry-woven rugs of Southern Russia. The field is black, and the very bold, angular and vividly coloured pattern consists chiefly of three groups of four large blossoms set crossways.

ENGLISH EMBROIDERIES

An important addition to the collection of Jacobean embroideries was acquired from the Isham Collection (Lamport Hall), the bulk of which was bought by the Museum in 1900. This is a woman's jacket (Plate 25) of the early 17th century and is of linen embroidered in black silk in stem, braid, back and speckling stitches. Apart from some rubbing on the shoulders, perhaps caused by wear with a gown, the state of preservation is remarkably good when one considers that the iron in the dye has a tendency to injure black embroidery silk. The circular scrolling tendril pattern is essentially English, springing from Celtic carved ornament, handed on through mediaeval metal-work and church embroideries such as the Worcester fragments and the Tree of Jesse copes, and revived again for domestic embroidery in the Age of Elizabeth. Characteristic Tudor additions are the flowers, the rose, pomegranate and pea-pods and the birds, butterflies and insects scattered here and there in the tendrils.

Owing to the difficulty of dating embroideries of this type, recourse has been had to costume portraits. The best known of these, that of Margaret Laton¹, is in the Hon. Esmond Harmsworth's Collection, which also includes the jacket ("waistcoat" is the contemporary term) in which she was painted, probably in about 1610. Such portraits are, however, rare, and most seem to suggest that embroidery was either worn for fancy dress or a masque² or as a form of fashionable undress, worn in the house³. The rather high waistline and the gored skirts point to a date rather late in the reign of James I, when the wide cartwheel ruff has been replaced by a thick falling ruff edged with lace.

¹*Connoisseur*, January, 1936, p. 23.

²"Arabella Stuart" with the stag, Hampton Court No. 349, or Captain Lee in Irish dress, 1594. Exhibition of British Art, 1934, No. 126.

³Frances Howard, Countess of Essex (Welbeck, No. 187).

Elizabeth Vernon, Countess of Southampton (Boughton House, No. 55).

Two other woollen tapestry-woven tape, given among other things by some Roumanian friends of the Victoria and Albert Museum, are most welcome as filling long-standing gaps in the collection. One from the district of Oltenia (Plate 21), with a blue field and wide blue and white borders, has a pattern of detached floral forms, including the tulip-like flower that are so characteristic of the type. The other, long and narrow in shape, comes from Transylvania and has the characteristics of the tapestry-woven type of Southern Russia. The field is black, and the very bold, angular and vividly coloured patterns consist chiefly of three groups of four large flowers set crossways.

ENGLISH EMBROIDERIES

An important addition to the collection of Jacobean embroideries was acquired from the Hearn Collection (London 1841), the bulk of which was bought by the Museum in 1890. This is a woman's jacket (Plate 22) of the early 17th century and is of linen embroidered in black silk in some broad back and sparkling stitches. Apart from some repairs on the shoulders, perhaps caused by wear with a gown, the state of preservation is remarkably good when one considers that the iron in the dye has a tendency to injure black embroidery alike. The circular scrolling tendrils pattern is essentially English, springing from Celtic carved ornament, handed on through medieval metal-work and church embroideries such as the Worcester pavement and the 12th of Jesse copies, and revived again for domestic embroidery in the Age of Elizabeth. Characteristic Tudor additions are the flowers, the red, pom-pom-grass and pea-pods and the birds, butterflies and insects scattered here and there in the panels.

Owing to the difficulty of dating embroideries of this type, no account has been had so far of costume portraits. The best known of these, that of Margaret Lane, is in the Hon. Edmund Harnsworth's Collection, which also includes the jacket ("waistcoat" is the contemporary term) in which she was painted, probably in about 1610. Such portraits are, however, rare, and most seem to suggest that embroidery was either worn for fancy dress or a wedding, or as a form of fashionable undress, worn in the house. The rather light material and the good state point to a date rather late in the reign of James I, when the wide cartwheel cuff has been replaced by a thick falling and edged with lace.

Continued January 1926, p. 25.

"*Archie's Dress*" with the tape. Harnsworth Collection, Vol. 22, p. 126. Edition of 1890, Vol. 126.
Frances Howard, Countess of Essex (Widow, 1617).
Elizabeth Vernon, Countess of Southampton (Died 1619).

A small collection of embroidered purses, ranging in date between the early 17th century and the first half of the 18th century, was bequeathed by the late Miss Winifred Bompas. One, perhaps of the period of James I, is square, with coloured sprigs embroidered on a silver ground, the tassels of its strings worked over wooden cores. Later come the shield-shaped and three-lobed types with more modern metal spring fastenings.

Last year was recorded the gift of early 18th century embroidered pictures and screens¹, some of them signed by Dorcas and Elizabeth Haines, the daughters of Hannah Downes of Shacklewell. The rest of this collection, together with the workbox in which it was kept, has now been presented by the living descendants of Hannah Downes, and forms in itself a history of English domestic embroidery from the time of Charles II to the beginning of the 19th century. The workbox, signed "H.D. 1683", is decorated on the outside with simple geometricised flowers in squares of silk laid work; the inside has the usual fittings, looking-glass, bottles, drawers for trinkets, etc. There are two samplers worked by Hannah Downes, one in colours, dated 1681, the other mainly with cut work and white work of even finer quality, dated 1684, and in addition the inscribed cane string of plaited silk, made for Thomas Haines whom she married.

The work of the next generation is represented by a small purse worked in 1718 by a third daughter of Hannah Downes. The workbox and its contents passed to Dorcas Haines, who married John Adams, and then to her daughter Sarah. The latter probably made and added some pincushions and an attractive small purse in the form of a pair of bellows, all in brightly coloured silks and metal thread plaited in spirals. Of the mid-18th century there are also two samplers of yellow canvas with different patterns of the minute needlepoint lace fillings known as hollie-work; these were used for the crowns of babies' caps, one of which inscribed "SWEET BABE" is in the collection.

Sarah Adams married John Squire of King's Langley in 1773, and the knitted pincushions, such as that with "S S LOVE THE GIVER. 1782", are the work of her daughters. A sampler map of Europe is also of the close of the 18th century. The box then passed to Thomas Squire, who married Rachel Littleboy in 1814; she added her own small sampler of 1798 with its specimens of fine darning, and a pincushion that she made for her brother in 1805. The next generation is only represented by some small and less interesting pieces, two straw-work needle-books, a tiny pitcher knitted in wool, a beadwork bag, and a reticule inscribed with the words "A CHRISTMAS GIFT".

¹*Annual Review*, 1934, p. 37.

A small collection of embroidered pieces, tracing in date between the early 17th century and the first half of the 18th century, was deposited by the late Miss Winifred Bonpar. One, perhaps of the period of James I, is a square with coloured spots embroidered on a silver ground, the work of his style, worked over wooden canvas. Later come the shield-shaped and three-lobed types with more modern metalworking technique.

Last year was recorded the gift of early 18th century embroidered vestments and scarves, some of them signed by Thomas and Elizabeth Adams, the daughter of Hannah Downer of Sharncliffe. The rest of this collection, together with the workbox in which it was kept, had been presented by the living descendants of Hannah Downer and her son to a distant English domestic embroidery from the time of Charles II to the beginning of the 18th century. The workbox, signed "Jan 1685", is decorated on the outside with simple geometric flowers in squares of silk and wool, the same as the great running, looking-glass, button downers for tankers, etc. There are two samples worked by Hannah Downer, one in colour, dated 1685, the other mainly with cut wool and white work of more than quadratic, dated 1688, and in addition the inscribed cane string of plaited silk made for Thomas Adams whom she married.

The work of the next generation is represented by a small piece worked in 1718 by a third daughter of Hannah Downer. The workbox and its contents passed to Dorcas Adams, who married John Adams, and then to her daughter Sarah. The latter probably made and added some patchwork and an attractive small piece in the form of a pair of bellows, all in brightly coloured silk and metal thread plaited in spirals. Of the mid-18th century there are also two samples of yellow canvas with different patterns of the minute needlepoint lace known as bollock-work; these were used for the crowns of babies' caps, one of which inscribed "Sweet Jane" is in the collection.

Sarah Adams married John Spence of King's Langley in 1737, and the limited pin cushions, such as that with "a love for ever 1760", are the work of her daughter. A sampler map of Europe is also of the time of the 18th century. The box then passed to Thomas Spence, who married Rachel Littleboy in 1814; she added her own small sampler of 1791 with its specimens of lace drawing, and a pin cushion that she made for her brother in 1805. The next generation is only represented by some small and few interesting pieces, two square-work needle-books, a day book, knitted in wool, a headwork bag, and a redwork inscribed with the words "a Christmas gift".

PEASANT EMBROIDERIES AND WEAVINGS

Through the mediation of Professor George Oprescu (Director, Muscul Toma Stelian, Bucharest) a group of Roumanian friends of the Victoria and Albert Museum presented a collection of peasant embroideries and weavings of their country. This included women's embroidered blouses from Oltenia and Bukovina, woven headdress panels from the Banat and a number of small fragments from various districts of Transylvania. The latter, some of which were illustrated in the *Studio* Special Number for 1929 (*Peasant Art in Roumania*), show a large variety of techniques and should be of great use as a study collection.

LACE

The enormous importation of Venetian lace into France led Colbert to establish a rival industry at Alençon, where in 1665 a company was established. The new lace was called, by Royal decree, "Point de France". In technique and design it imitated its Italian model, but gradually evolved a style of its own, with more delicate patterns and a more regular mesh. At its best, Point de France is at least the equal of Venetian point, and a magnificent flounce, given this year by the Hon. Mrs. Clive Behrens, is a superb specimen of this lace at its best. The same donor presented a splendid border of 17th-century Gros Point de Venise.

TEXTILES FROM BURYING GROUNDS IN EGYPT

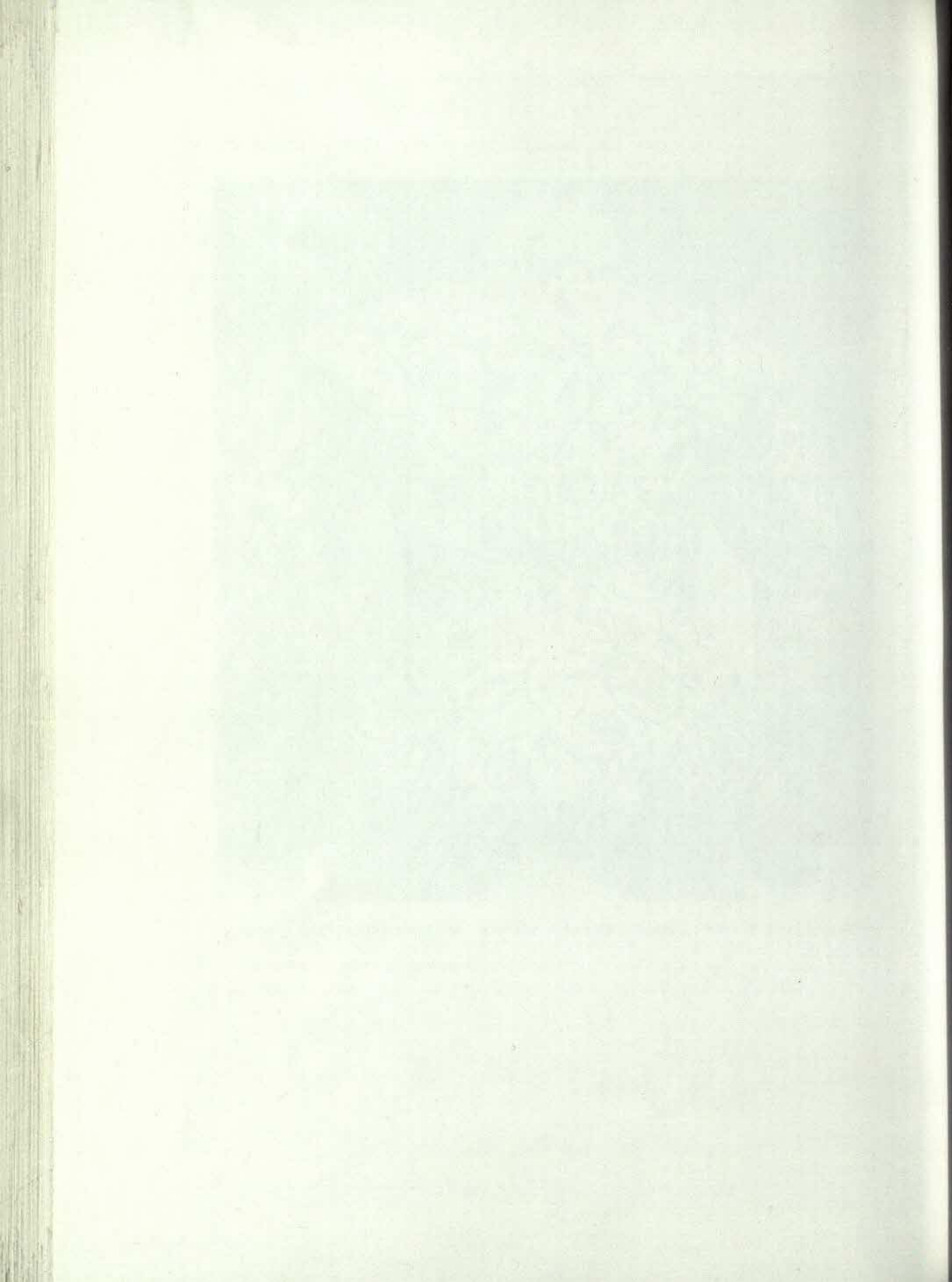
An interesting collection of fragments from Egypt was given by Mrs. Russell Pasha. Several pieces of woollen cloth help further to illustrate the design used in this group of Coptic textiles, which stands in such marked contrast to the tapestries. The formal arrangement of heraldic birds or beasts within roundels points to Sassanian influence, and even Sassanian origin has been claimed for them. Purely Coptic is a charming woven tissue in wool, with riders and hounds galloping across it. A tapestry fragment, portraying in a free but elegant style an antelope and a cock, is probably an example of Toulounid work. Three pieces of gilt and painted linen are interesting in connection with the group of painted ivory caskets which have mostly been connected with Sicily.

TAPESTRY

An English tapestry of the Head of Christ by Le Blon was acquired this year by transfer from the British Museum. Jacob Christoph Le Blon (1667-1741) is known to fame as the inventor of a method of colour printing which was the forerunner of the modern "three-colour process". He was born at Frankfort-on-Main and studied in Zurich and Rome, made his earliest experiments in

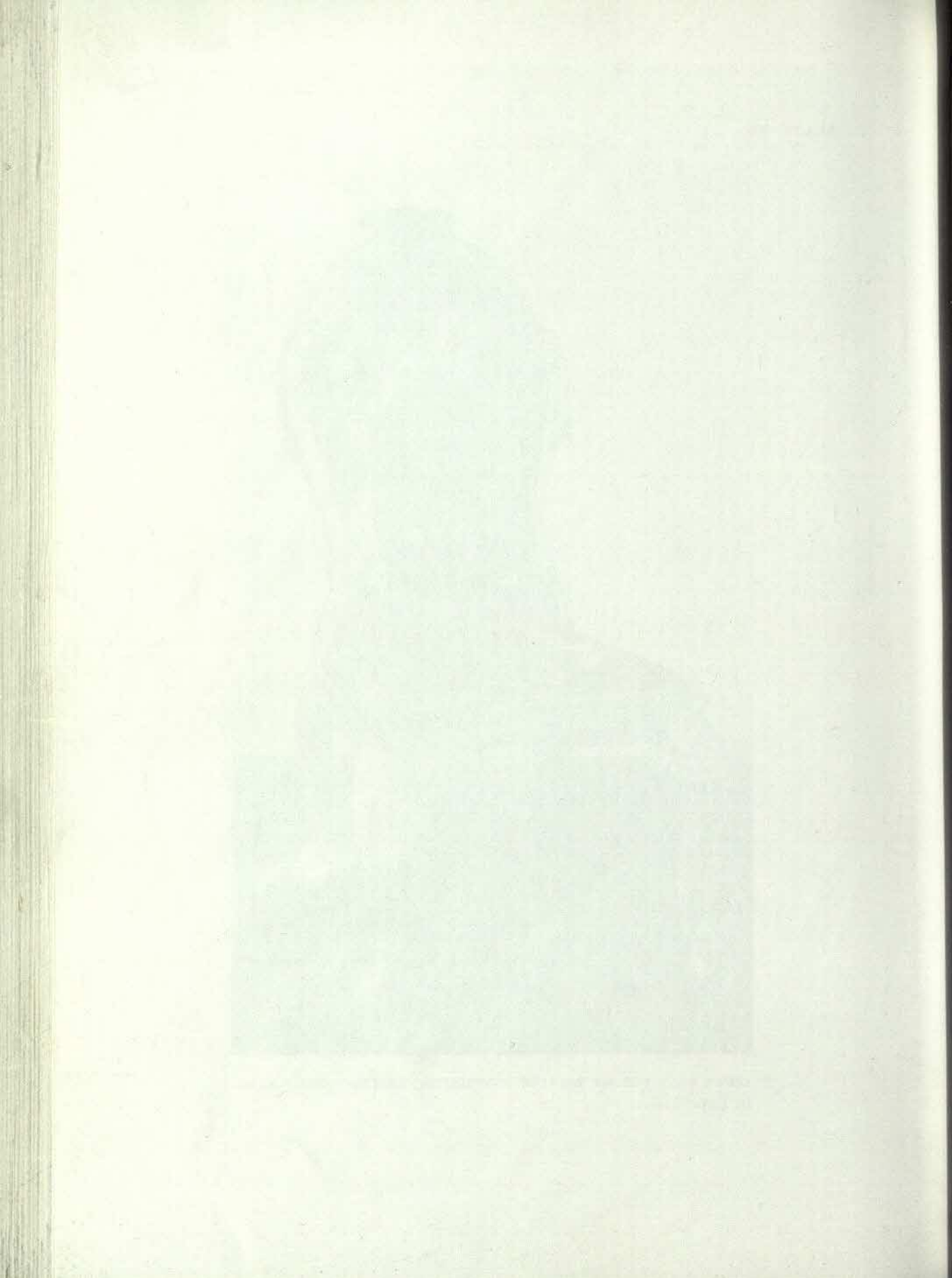


WOMAN'S JACKET, LINEN EMBROIDERED IN BLACK SILK. ENGLISH; EARLY 17TH CENTURY.
L. $17\frac{1}{2}$ IN.





CHAIR MADE FOR SIR WILLIAM HUMPHREYS. ENGLISH; ABOUT 1720.
H. 4 FT.



Holland and came to London in 1719, where he managed to obtain the support of influential patrons and took out a patent for his process. He formed a company, known as "The Picture Office", for the reproduction of pictures, but his mismanagement and extravagance soon involved it in bankruptcy. At this crisis, in 1722, he published a book revealing the secret of his process, *Coloritto, or the Harmony of Colouring in Painting*. After an interval of portrait painting, he formed another company, this time for the manufacture of tapestry at Mulberry Ground, Chelsea, and in 1727 took out a patent for "The Art of Weaving Tapestry in the Loom". This venture also was destined to failure, and in 1732 he fled to Holland, and next appears in France in 1737, when he obtained from Louis XV a privilege for the production of prints by his original process.

This Head of Christ is the only tapestry known to have come from the Chelsea factory of Le Blon. Its identification is established by an entry in the minute books of the Spalding Gentlemen's Society, which was founded in 1710. On 7th December, 1730, the secretary read a letter from Sir Richard Manningham containing "Mr. James Christopher Le Blon's account of his curious new manufacture of tapestry set up in Chelsea Little Park, of which . . . Sir Richard intends this Museum a present of a fine specimen of Our Saviour's Head from the image in Raphael's cartoon of ye Boat"¹. In 1732 the promised tapestry was presented, and is still in the possession of the Society. Beneath the portrait is a long Latin inscription, which was woven separately from the rest of the tapestry, stating that the portrait was taken from the emerald engraved with the head of Christ which was presented to Pope Innocent VIII by the Sultan Bajazet II as a ransom for his brother. The Vatican emerald, if it ever existed, has long since disappeared, and comparison of the Le Blon tapestry with the cartoon of *The Miraculous Draught of Fishes* shows that the portrait is certainly copied from the Raphael prototype. It has been suggested that a reconciliation of the two statements can be made on the assumption that there was a legend that Leo X allowed Raphael to use the emerald as a model when designing the cartoon of the *Miraculous Draught*.

The tapestry is woven in wool and silk, and its technique is not that of the usual method of tapestry-weaving. The wefts are carried across at the back of the tapestry and cut at the bottom. One or two of the other examples known have the head in reverse, which seems to indicate that the portraits were woven in pairs. In all cases the inscription is woven separately from the head. Paintings of the head, with the same inscription, are also known.

¹H. C. MARILLIER: *English Tapestries of the Eighteenth Century*, 1930, p. 99.

Holland and came to London in 1719, where he managed to obtain the support of influential patrons and took out a patent for his process. The London company, known as "The Picture Office," for the reproduction of pictures, but the mismanagement and extravagance soon involved it in bankruptcy. In this crisis, in 1722, he published a book revealing the secret of his process, *La Vieille, or the History of Coloring in Painting*. After an interval of twenty years, he formed another company, this time for the reproduction of tapestry, as *Stalder's Grand, Chelsea*, and in 1727 took out a patent for "The Art of Weaving Tapestry in the Loom". This venture also was destined to failure, and in 1728 he fled to Holland, and next appears in France in 1737, when he obtained from Louis XV a privilege for the production of tapestry by his original process.

The head of Christ is the only tapestry known to have come from the Chelsea factory of Le Blon. Its identification is established by an entry in the minute books of the Spalding Clubmen's Society, which was founded in 1710. On September 1, 1750, the secretary read a letter from Sir Richard Mansel-Pleydell containing "Mr. James Christopher Le Blon's account of his curious new manner of tapestry set up in Chelsea Little Park, of which Sir Richard Mansel-Pleydell Museum a present of a fine specimen of Our Society's Head from the image in Raphael's cartoon of St. Peter". In 1752 the proposed tapestry was presented, and it still is in the possession of the Society. Besides the portrait is a long Latin inscription, which was woven separately from the rest of the tapestry, stating that the portrait was taken from the enamel engraved with the head of Christ which was presented to Pope Innocent VIII by the Sultan Bajazet II as a ransom for his brother. The Vatican enamel, if it ever existed, has long since disappeared, and comparison of the Le Blon tapestry with the cartoon of *The Alphonso Doughty of Fieschi* shows that the present is certainly copied from the Raphael prototype. It has been suggested that a reconciliation of the two statements can be made on the assumption that there was a legend that Leo X allowed Raphael to use the enamel as a model when designing the cartoon of the *Alphonso Doughty*.

The tapestry is woven in wool and silk, and its technique is not that of the usual method of tapestry-weaving. The wefts are carried across at the back of the tapestry and cut at the bottom. One or two of the other examples known have the head in reverse, which seems to indicate that the portrait was woven in pairs. In all cases the inscription is woven separately from the head. Paintings of the head, with the same inscription, are also known.

DEPARTMENT OF WOODWORK

In the course of the year the Department has received an unusual number of important additions, largely through the generosity of donors and testators.

CHARLES II GATE-LEG TABLE

An oak gate-leg table, given by Mr. Reginald Gatty, an exceptionally large and fine example of a familiar type, was formerly in the possession of his father, the Rev. A. Gatty, Rector of Hooton Roberts, Yorks, and a well-known collector of oak furniture. The table, made in Yorkshire about 1660, has supports and stretchers of vase-shaped turning, and in each "gate" is fitted a subordinate gate composed of turned rails and spindles. The scrolled pattern of the frieze bears an interesting resemblance to the carved decoration of contemporary Yorkshire and Derbyshire chairs.

THE HUMPHREYS CHAIR

The collections are still deficient in Queen Anne and early Georgian gesso furniture, but they have been strengthened by the purchase of an important chair (Plate 26) of this type, notable for its bold scroll ornament and skilful combination of baroque curves. The back and seat are covered with the original Genoese velvet in a rose-coloured floral pattern on a gold ground. On the cresting is the coat of arms granted by the College of Heralds in April 1717 to Sir William Humphreys of Bloomsbury Square. Humphreys was created baronet in his year of office as Lord Mayor (1714-5), and entertained George I and the Prince of Wales at the Guildhall. This chair was formerly in the Mulliner Collection.

CLOCKS

Like gesso furniture, the range and variety of English domestic clocks are not strongly represented in the Museum collections. Especially welcome, therefore, is the acquisition by purchase of one of the most important lacquered clocks in existence (Plate 27a). This magnificent timepiece, standing no less than 9 ft. 4 in. high, is finely decorated in red and gold lacquer on a peacock-blue ground with scenes and figures in the Chinese style. The decorative effect is greatly enhanced by vase-shaped finials and openwork brackets of carved and gilt gesso. The movement of the clock, which chimes on six bells and runs for a month, is by James Markwick the Younger, Master of the Clockmakers' Company in 1720.

DEPARTMENT OF WOODWORK

In the course of the year the Department has received an unusual number of important additions, largely through the generosity of donors and bequests.

CHARLES II DAY-LIKE TABLE

An oak gate-leg table, given by Mr. Reginald Gatty, an exceptionally large and fine example of a familiar type was formerly in the possession of his father, the Rev. A. Gatty, Rector of Herringfleet, Norfolk, and a well-known collector of oak furniture. The table, made in Yorkshire about 1680, has supports and stretchers of vase-shaped manner, and in each "leg" is fixed a subordinate gate composed of turned rods and splinters. The stretched pattern of the frame bears an interesting resemblance to the carved decoration of contemporary Yorkshire and Derbyshire chairs.

THE HUMPHREYS CHAIR

The collection are still deficient in Queen Anne and early Georgian room furniture, but they have been augmented by the purchase of an important chair (Plate 25) of this type, notable for its bold scroll ornament and stilled composition of baroque curves. The back and seat are covered with the original Genoese velvet in a rose-colored floral pattern on a gold ground. On the cresting is the coat of arms granted by the College of Heralds in April 1717 to Sir William Humphreys of Bloomsbury Square. Humphreys was created baronet in the year of office as Lord Mayor (1714-5), and entertained George I and the Prince of Wales at the Oldball. The chair was formerly in the Mallard Collection.

CLOCKS

Like room furniture, the range and variety of English domestic clocks are not strongly represented in the Museum collection. Especially welcome therefore is the acquisition by purchase of one of the most important lacquer clocks in existence (Plate 27). This magnificent specimen, standing on four legs 4 ft. 4 in. high, is finely decorated in red and gold lacquer on a heavily-blue ground with scenes and figures in the Chinese style. The decorative effect is greatly enhanced by vase-shaped finials and openwork brackets carved and gilt brass. The movement of the clock, which chimes on six bells and runs for a month, is by James Mather's the Younger, blower of the Clockmakers' Company in 1720.

Among several fine pieces of different nationalities presented by Lady Riddell as gifts from her husband, the late Lord Riddell, is an English hanging-clock (Plate 27*b*) in a case of figured mahogany with applied decoration carved and gilt in the rococo style. This clock, which belongs to an extremely rare type, came from Brislington Convent, near Bristol, and probably it was made for that house about 1760.

THE BADCOCK BEQUEST

A valuable group of mid-Georgian furniture was bequeathed by Mary Metford Badcock and her sister, Laura Metford Badcock, of Taunton. Of special interest for its associations is a mahogany bureau-cabinet (Plate 29*a*) with an enriched pediment supported on fluted columns with finely carved Corinthian capitals. Two small portraits of the original owner and his wife were bequeathed with this cabinet. Thomas Nickleson, an ancestor of the Misses Badcock, is represented resting his hand on the open flap of the cabinet. Nickleson, who was born in 1719 and died in 1788, was a Quaker merchant, and built Post Green House, Lytchett Minster, overlooking Poole Harbour, which is shown in the distance. In 1748 he married a lady from Pennsylvania, Elizabeth Growden, and their portraits were painted, probably about 1755, by an unidentified artist. The cabinet is probably the work of a West Country maker, dating from about the time of Nickleson's marriage.

Several other good examples of this period were also included in the Badcock Bequest, among them a marble-topped side-table, the cabriole legs carved with eagles' heads, and a walnut mirror with carved pendants. A mahogany showcase finely decorated with rococo ornament contains a basket of flowers in shell-work, an early and attractive specimen of an art which was much favoured by Mrs. Delany and the ladies of her circle.

RIBBAND-BACK CHAIRS AND SETTEE

Four "ribband-back" chairs and a settee (Plate 28) of superlative quality were received as a bequest from Mr. C. B. O. Clarke of Wiston Park, Sussex, through the generosity of his sister, Miss Grace Clarke, in waiving her life interest.

This celebrated pattern appears for the first time in Chippendale's *Director* (1754), where three different versions are shown (Plate xvi). The Clarke chairs and settee are based on the left-hand design, of which Chippendale remarks that it has been used with excellent effect, "giving satisfaction to all who saw it". It appears likely that at the date of publication only one such chair had been made, for Chippendale adds that "the other two will give the same content if properly handled in the execution".

Among several fine pieces of different nationalities presented by Lady Riddell as gifts from her husband, the late Lord Riddell, is an English hanging-clock (Plate 27) in a case of figured mahogany with applied decoration carved and gilt in the richest style. This clock, which belongs to an extremely rare type, came from Burlington House, near Bristol, and probably it was made in that house about 1760.

THE RABDOCK REGISTRY

A valuable group of mid-Georgian furniture was presented by Mary Rabdock and her sister, Laura Rabdock, of Jamaica, O. Special interest for its association is a mahogany bureau-cabinet (Plate 28) with an enriched pedestal supported on fluted columns with finely carved Corinthian capitals. Two small portraits of the original owner and his wife were photographed with this cabinet. Thomas Rabdock, an ancestor of the Rabdock family, is represented resting his head on the open flap of the cabinet. Rabdock, who was born in 1719 and died in 1788, was a Quaker merchant and built Fort Green House, Patchett Mill, overlooking Lake Umbagog, which is shown in the distance. In 1748 he married a lady from Portsmouth, Elizabeth Growden, and their portraits were painted, probably about 1755, by an unidentified artist. The cabinet is probably the work of a New England master, dating from about the time of Rabdock's marriage.

Several other good examples of this period were also included in the Rabdock Registry, among them a marble-topped side-table, the cabinet top carved with eagles' heads, and a walnut mirror with carved pediment. A mahogany showcase finely decorated with totem ornament contains a basket of flowers in shell-work, an early and attractive specimen of an art which was much favored by Mrs. Delany and the ladies of her circle.

RIBBAND-BACK CHAIRS AND SETTES

Four "ribbon-back" chairs and a settee (Plate 29) of superlative quality were received as a bequest from Mr. C. B. O. Clark of Weston Park, Sussex, through the generosity of his sister, Miss Grace Clark, in wishing her the best.

This celebrated pattern appears for the first time in Chippendale's *Director* (1754), where three different versions are shown (Plate 30). The Clark chairs and settee are based on the left-hand design, of which Chippendale remarks that it has been used with excellent effect, "giving satisfaction to all who saw it." It appears likely that at the date of publication only one such chair had been made, for Chippendale adds that "the other two will give the same content if properly handled in the execution."

By the date of the third edition (1762) apparently all three versions had been attempted. Chippendale, though disclaiming vanity, expresses the view that the chairs are "the best I have ever seen (or perhaps have ever been made)".

The carving of this set, remarkable for its technical accomplishment and spirited rendering of rococo ornament, warrants an attribution to Chippendale's own workshop. In the *Director* he suggests that the seats should be "covered with red morocco", but the decorative value of this magnificent set is greatly increased by the original covers of floral needlework, embroidered in gay colours on a pale yellow ground.

GAINSBOROUGH'S PAINTING-CABINET

A painting-cabinet formerly in the possession of Thomas Gainsborough (b. 1727; d. 1788) was purchased for exhibition in the Department of Paintings, on account of its association. This interesting relic, in the form of a pedestal-table fitted with a marble colour-slab, dates from the last years of Gainsborough's life, and was left by him to his studio attendant, who bequeathed it to his son. From the latter it passed to J. W. Walton, the artist, at whose death in 1897 it was sold and subsequently acquired by the present vendor.

SATINWOOD URN-TABLE

A small satinwood urn-table for tea, with decoration painted in green and white, was presented by Sir Harry Wilson, K.C.M.G., K.B.E., as a bequest from his wife. An inscription written in ink below the flap, *M. Gregson Liverpool 1790*, refers to Matthew Gregson (b. 1749; d. 1824) a well-known Liverpool worthy. Gregson was in business for many years as an upholsterer, and retired in 1814 with a considerable fortune. With his friend the celebrated William Roscoe he did good service to the arts and manufactures of Liverpool, and also published an important work on the antiquities of Lancashire. This table was probably made for his own household soon after his first marriage, and is a charming specimen of the elegant boudoir furniture of the period.

ARCHITECTURAL WOODWORK

The collection of architectural woodwork was augmented by a handsome pinewood doorway supported on carved Corinthian columns, and bearing in the pediment the crest of Frederick Nassau de Zuylestein, third Earl of Rochford (d. 1738), from whose house in Great Queen Street, Lincoln's Inn Fields, it was removed for presentation to the Museum by Mr. Cecil F. Turner, President of the British Antique Dealers' Association. A variety of staircase balustrading hitherto unrepresented in the Museum collections was given by Mr. K. C. Rees-Reynolds. It is of a type found at Ham House, Middlesex,

By the date of the third edition (1907) apparently all three versions had been attempted. Chippendale, though describing similar carvings on the wall and the chair as "the best I have ever seen for purpose and workmanship," the carving of the rest, remarkable for its technical unorthodoxy and spirited rendering of rococo ornament, warrants an allusion to Chippendale's own workshop. In the latter he suggests that the work should be "covered with red morocco," but the descriptive value of this inscription is greatly increased by the original covers of book necklaces, embossed in gay colours on a pale yellow ground.

GAINSBOROUGH'S PAINTING-CABINET

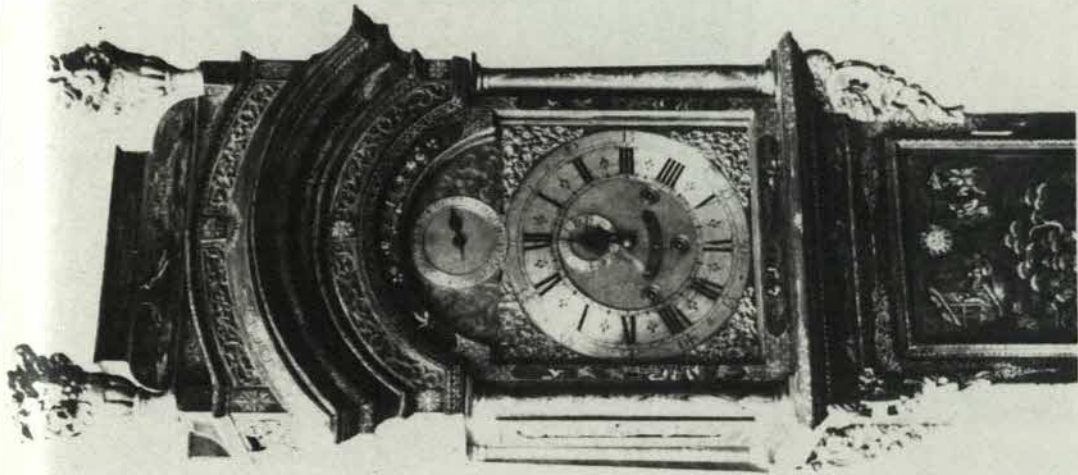
A painting-cabinet formerly in the possession of Thomas Gainsborough (d. 1788) was purchased for exhibition in the Department of Painting on account of its association. This interesting relic in the form of a pedestal-table with a marble colonnade, dates from the last years of Gainsborough's life, and was left by him to his studio assistant, who bequeathed it to his son. From the latter it passed to J. W. Watson, the artist, at whose death in 1897 it was sold and subsequently acquired by the present owner.

LATHWOOD LAM-TABLE

A small lathwood lam-table for tea, with decoration painted in green and white, was presented by Sir Henry Wilson, K.C.M.G., K.B.E., as a present from his wife. An inscription written in ink below the top, M. GREGG LATHWOOD, 1799, refers to Matthew Gregg (d. 1792; b. 1824), a well-known Liverpool worthy. Gregg was in business for many years as an upholsterer, and retired in 1814 with a considerable fortune. With his friend the celebrated William Roscoe he did good service to the arts and manufactures of Liverpool, and also published an important work on the antiquities of Lancashire. The table was probably made for his own household soon after his first marriage, and is a charming specimen of the elegant border-line furniture of the period.

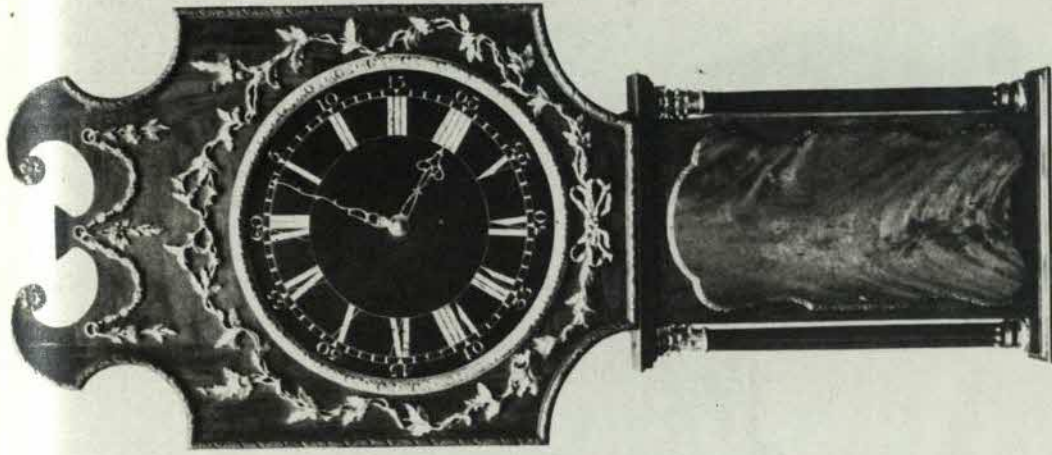
ARCHITECTURAL WOODWORK

The collection of architectural woodwork was augmented by a handsome pine-wood doorway supported on carved Corinthian columns and bearing in the pediment the crest of the Rev. John de Zuylenstein, Lord Earl of Ranelagh (d. 1758), from whose house in Great Queen Street, Lincoln's Inn Fields, it was removed for presentation to the Museum by Mr. Cecil F. Turner, President of the British Antique Dealers' Association. A variety of narrow, sawn timber strips, unrepresented in the Museum collection, were given by Mr. K. C. Rom-Romold. It is of a type found at Ham House, Middlesex.

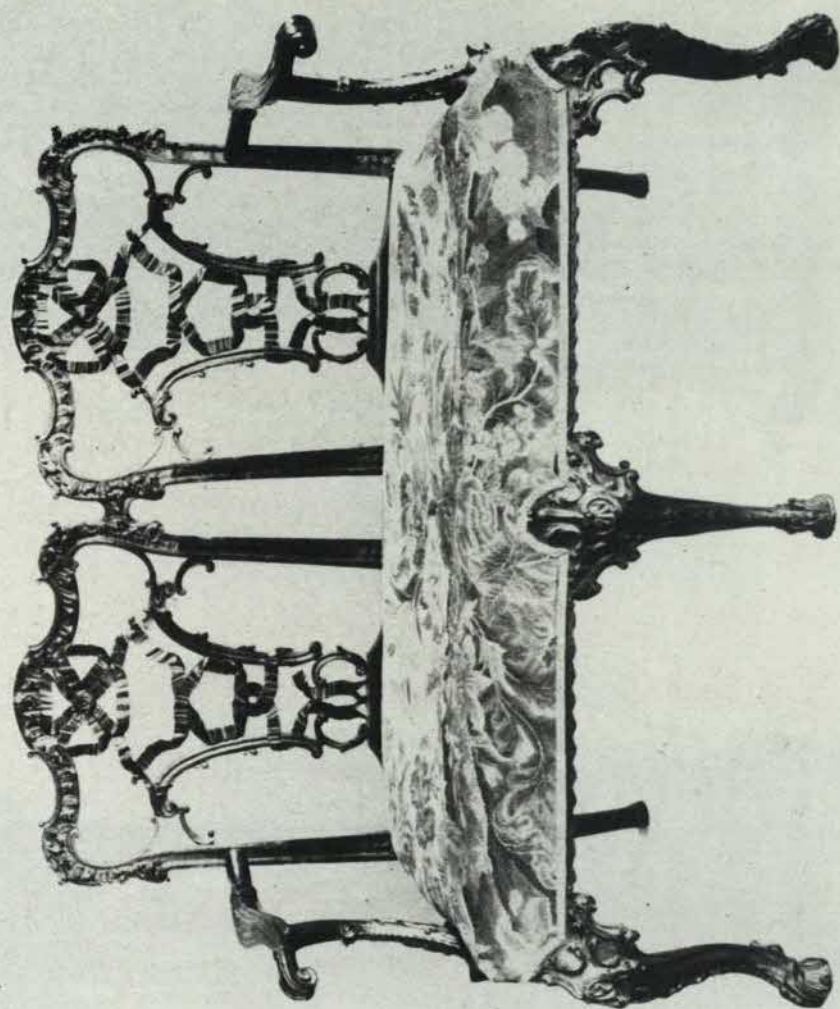


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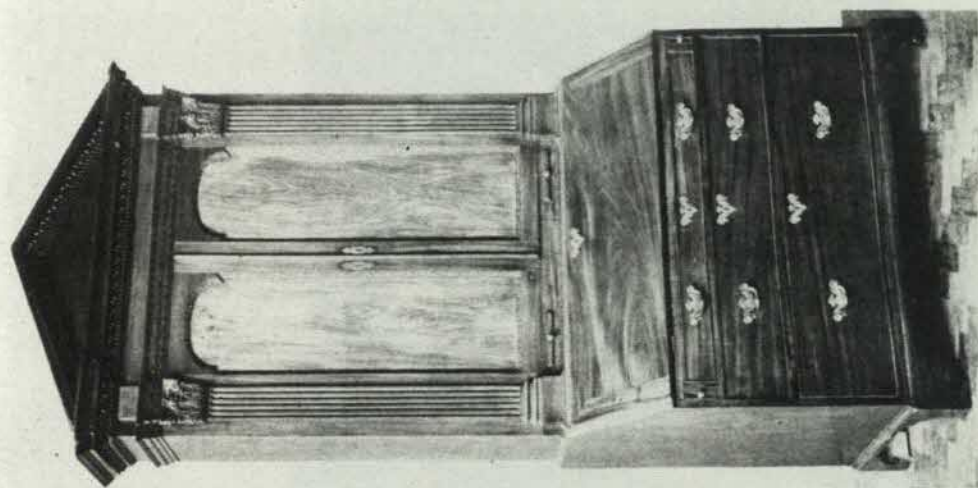
a LACQUERED LONG-CASE CLOCK. ENGLISH; ABOUT 1720. H. 9 FT. 4 IN. *b* HANGING CLOCK IN MAHOGANY CASE WITH GILT DECORATION. ENGLISH; ABOUT 1760. H. 3 FT. 6 IN. *Given by Lord Riddell.*



b

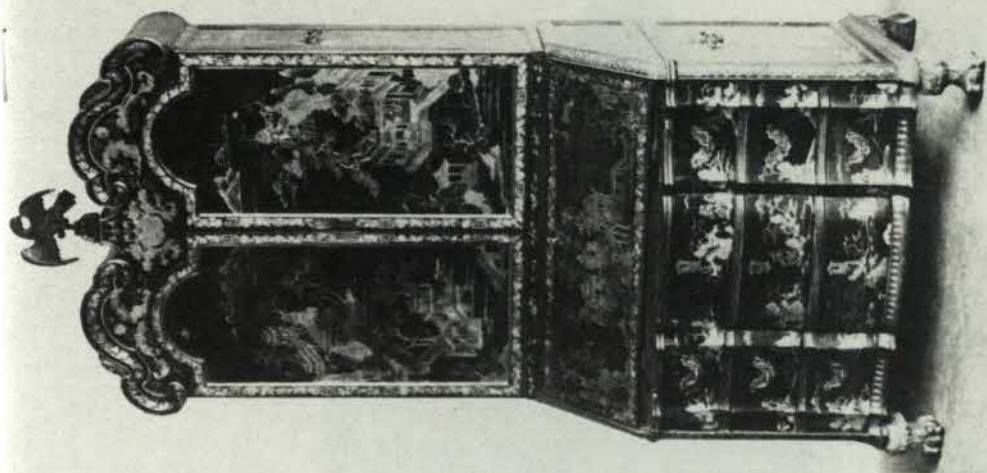


SETTEE, ENGLISH; ABOUT 1760. L. 4 FT. 2 IN. Bequeathed by Mr. C. B. D. Clarke.



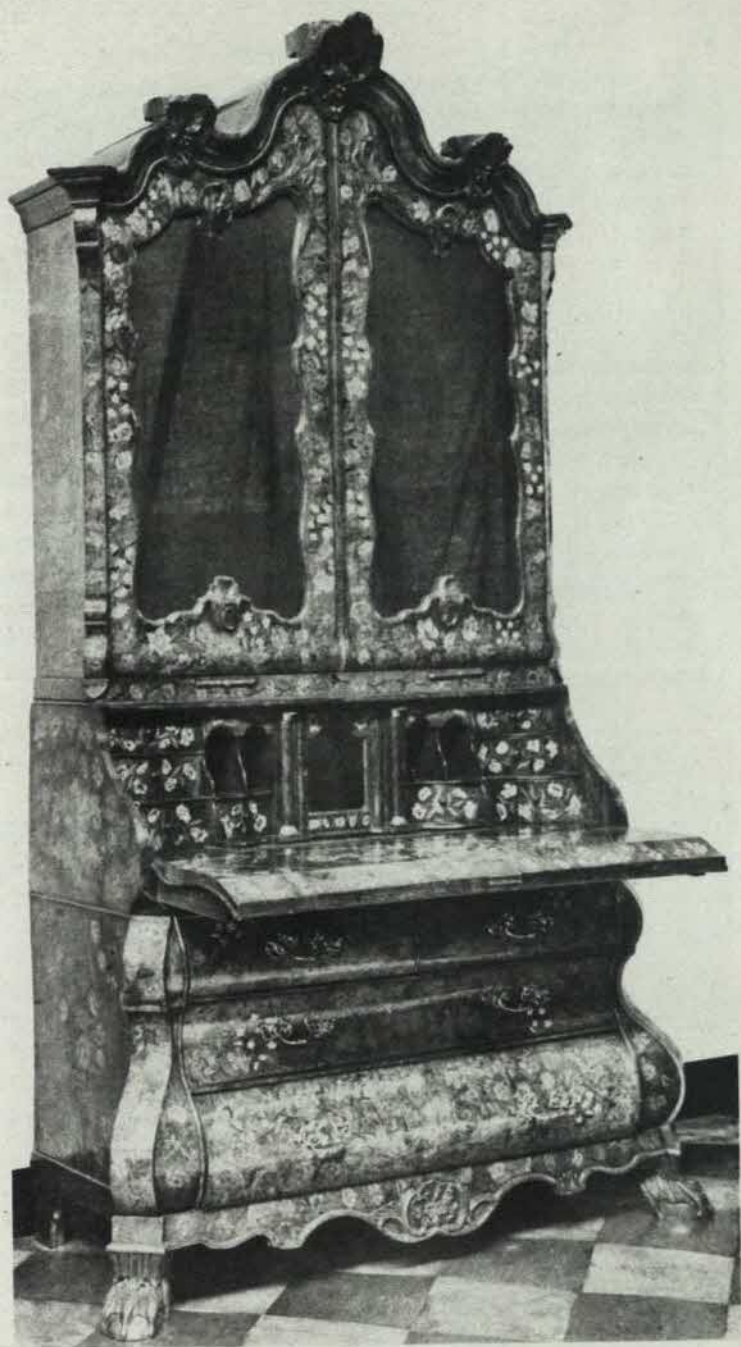
(a)

a) MAHOGANY BURLAP-CABINET, ENGLISH; ABOUT 1730; H. 3 FT. 4 IN. Bequeathed by the Misses Budock.

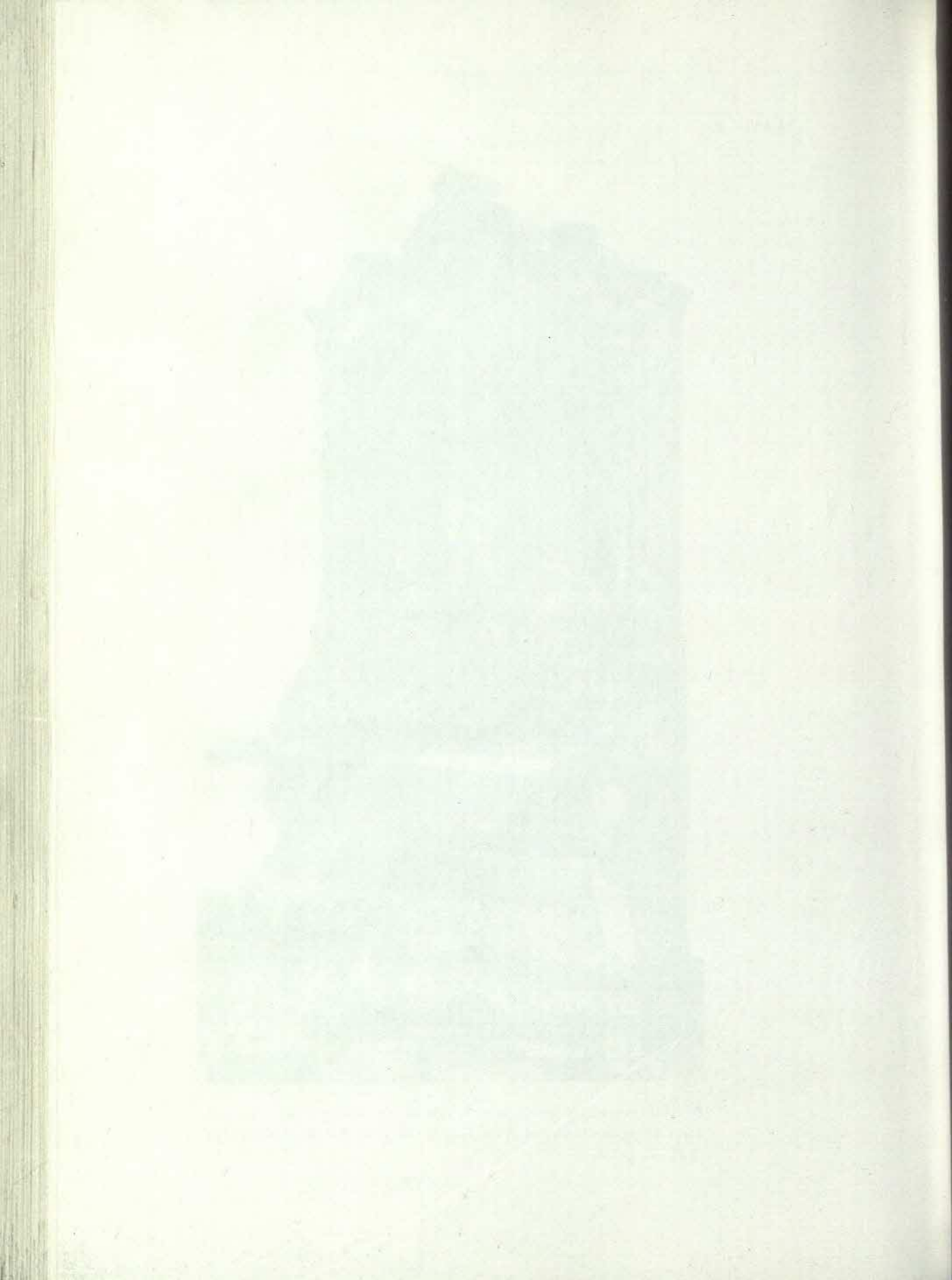


(b)

b) LACQUERED CABINET, CHINESE; ABOUT 1730; H. 3 FT. 5 IN. Bequeathed by Lord Riddell.



BUREAU-BOOKCASE WITH WOOD AND IVORY MARQUETRY. DUTCH;
LATE 17TH CENTURY. H. 3 FT. 10½ IN. *Given by Mr. W. Long Restall.*
J.P. (see p. 70).



and other great houses of the late 17th century, and consists of panels divided by massive newels and vigorously carved with openwork foliage and scrolls. Until recently this balustrading was at No. 6 Charterhouse Square.

MURRAY BEQUEST

An important hanging-cabinet (fig. 6), illustrating the earliest phase of the Regency style, was purchased out of the funds of the Murray Bequest. This fine piece of mahogany furniture, inlaid with ebony, brass and various woods, is an outstanding example of late Georgian craftsmanship. A crocodile in brass relief on the entablature and, on the doors, a lyre below crossed arrows are allusions to Nelson's victory at the Battle of the Nile (1797). The cabinet is one of a pair which were formerly at Buxted Park, Sussex.

ORIENTAL FURNITURE

A bureau-cabinet (Plate 29*b*), which formed part of Lord Riddell's gift, is a good example of furniture made in China to satisfy the European demand for *chinoiserie*. The design of this very decorative piece closely follows a well-known type of European secretary dating from the early years of the 18th century, but Chinese convention is evident in some of the details, notably the treatment of the pediment and the shrine recess in the centre of the interior. This cabinet is made of soft Chinese wood, and finely decorated in red and gold with Chinese landscapes and flowers on a black lacquer ground. Another interesting relic of East India trade is a cabinet made in India for the European market, given by Mr. J. J. Wolff, through the National Art-Collections Fund. It is of ebony, with stained-ivory inlay, and is mounted on an English walnut stand dating from the middle of the 18th century.

and other great houses of the last 17th century, and consists of panels divided by massive mowls and vigorously carved with openwork foliage and scrolls. Until recently this balustrading was at No. 6 Chancery Square.

WURRY REGENT

An important hanging-cabinet (fig. 6), illustrating the earliest phase of the Regency style, was purchased out of the hands of the Murray Regent. This fine piece of mahogany furniture, inlaid with ebony, brass and various woods, is an outstanding example of late Georgian craftsmanship. A considerable part relied on the cabriole and, on the door, a two-bow-shaped arched pediment allusion to Nelson's victory at the Battle of the Nile (1797). The cabinet is one of a pair which were formerly at Houghton Hall, Sussex.

ORIENTAL FURNITURE

A bureau-cabinet (Plate 90), which formed part of Lord Riddell's gift, is a good example of furniture made in China to satisfy the European demand for exotics. The design of this very decorative piece closely follows a well-known type of European secretary dating from the early years of the 18th century, but Chinese convention is evident in some of the details, notably the treatment of the pediment and the spine recess in the centre of the bureau. This cabinet is made of red Chinese wood, and finely decorated in red and gold with Chinese landscape and flowers on a black lacquer ground. Another interesting relic of East India trade is a cabinet made in India for the European market, given by Mr. J. J. Wolff, through the National Art-Collection Fund. It is of ebony, with stained-ivory inlay, and is mounted on an English wheel stand dating from the middle of the 18th century.

INDIA MUSEUM

HER MAJESTY QUEEN MARY graciously presented to the India Museum a small brass box made in Jaipur. An excellent specimen of recent work, it is engraved and chased with a design of birds and arabesques, the details being picked out with coloured enamels, the fine translucent ruby, which for so long has been the unique accomplishment of the Jaipur workshops, predominating.

Outstanding among the acquisitions of the year are the Amphill bronzes, which have been exhibited at this Museum for some years, but are now added to the permanent collections as a bequest from the late Lord Amphill, G.C.S.I., G.C.I.E. These were acquired by Lord Amphill during his term of office as Governor of Madras. Foremost among them is the well-known southern Indian bronze casting of *Nataraja* (Plate 31), portraying *Siva* as "Lord of the Dance", which was included in the recent exhibition of Indian Art at the Burlington Fine Arts Club, and is generally acknowledged to be among the very finest examples of its kind. With it are three figures of the goddess *Parvati* (Plate 32a) and two smaller figures of the *Saiva* saints *Sundaramurti* and *Sambhanda*. The dating of southern Indian bronzes remains a somewhat difficult problem, but the *Nataraja* displays clear affinities with the sculpture of Chola temples of the 10th and 11th centuries. This truly magnificent bequest greatly enriches the Museum's collection of southern Indian bronzes, which now provides a representative series for students, including a number of strikingly beautiful examples. Included in the bequest are a number of other objects illustrating iconography and cults. Among them is a Lama's staff (*Khatvanga*) of copper and brass with silk streamers, an important addition to the Tibetan collections.

Mrs. Hugh Bigg-Wither gave an interesting and comprehensive collection of arms from the China-Siam frontier, as well as a bronze figure of the Fat-Bellied Buddha, *Hua-Shang*, from Chieng Rai and a Siamese illustrated astrologer's book.

Mrs. A. Burdett Staples presented a large Siamese figure of *Gautama Buddha* (Plate 32b) of cast copper inlaid with silver, a fine example of late Ayuthia work of the 17th or 18th century.

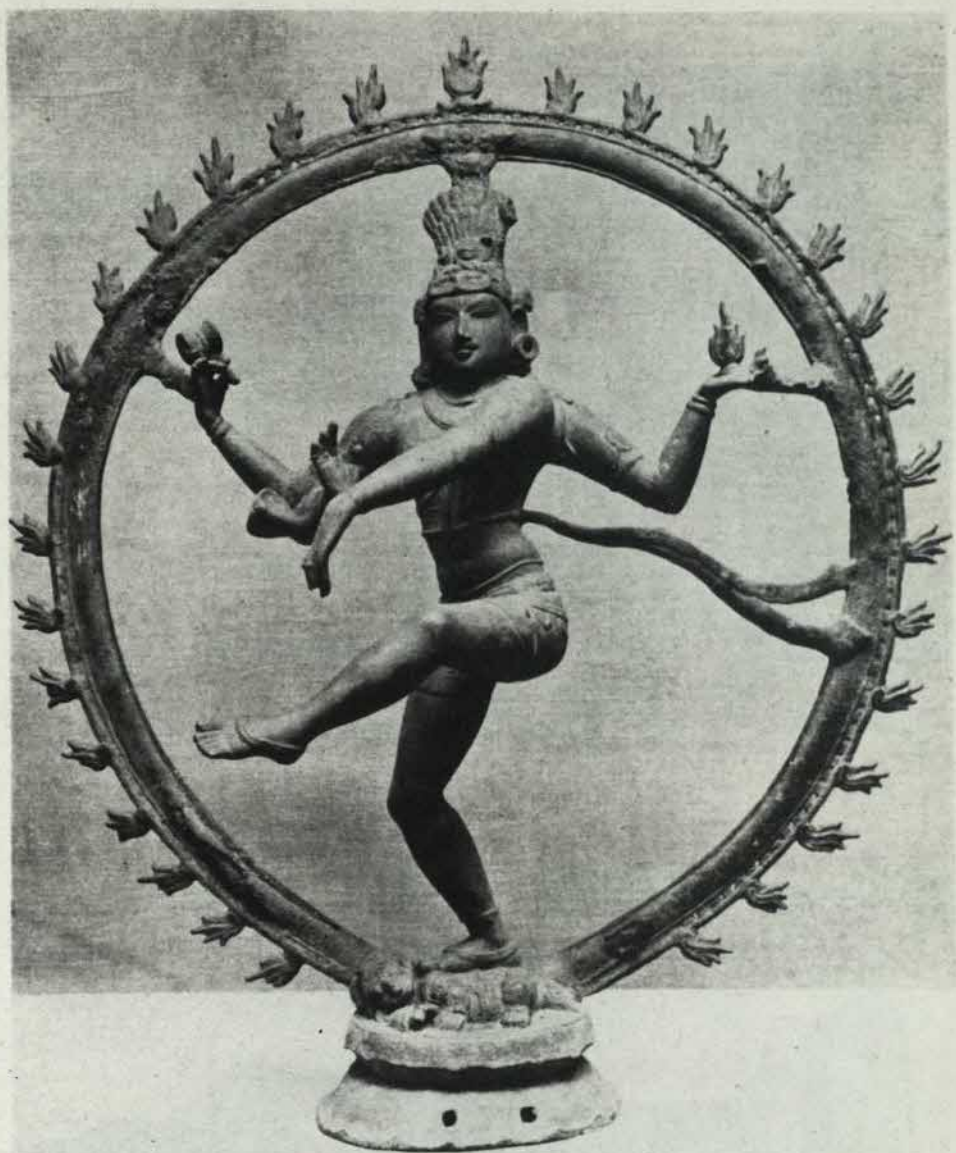
Mrs. Helena Custance presented two Gandhara (Graeco-Buddhist) schist reliefs, one illustrating the *Bodhisattva's* departure from the palace at Kapilavastu, the other the visit of the Kings of the Four Quarters to the *Bodhisattva* under the Bodhi tree.

INDIA MUSEUM

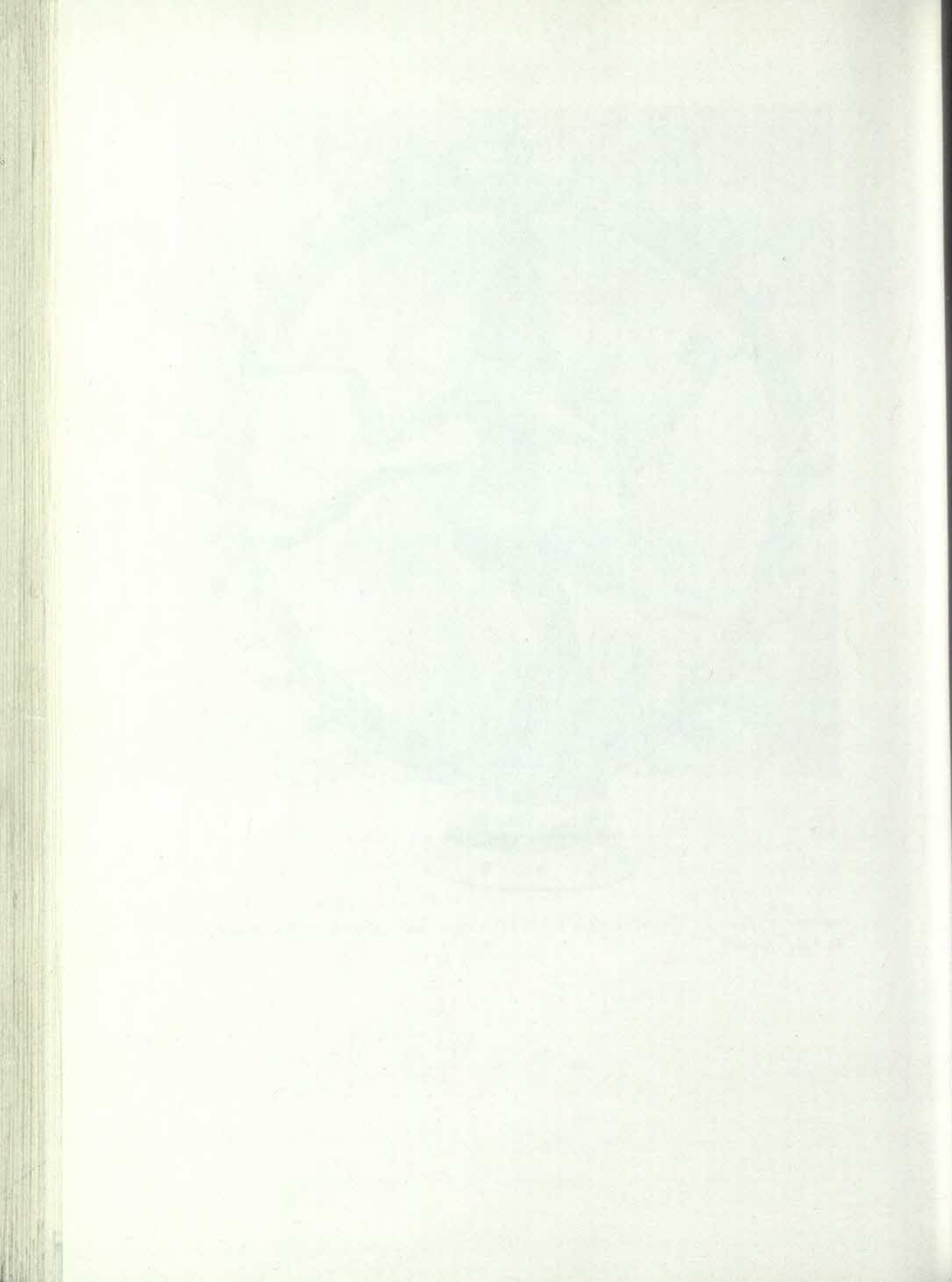
Her Majesty Queen Mary graciously presented to the India Museum a small brass box made in Jaipur. An excellent specimen of recent work, it is engraved and chased with a design of hindu and arabian, the design being picked out with coloured enamel, the fine transparent ruby, which for so long has been the unique accomplishment of the Jaipur workshops, are dominating

Outstanding among the acquisitions of the year was the Assamish bronze which have been exhibited at this Museum for some years, but are now added to the permanent collection as a bequest from the late Lord Ashurst, G.C.S.I. G.C.I.E. These were acquired by Lord Ashurst during his term of office as Governor of Madras. Foremost among them is the well-known southern Indian bronze casting of Nataraja (Plate 21), portraying Shiva as "Lord of the Dance", which was included in the recent exhibition of Indian Art at the Burlington Fine Arts Club, and is generally acknowledged to be among the very finest examples of its kind. With it are three figures of the goddess Parvati (Plate 22) and two smaller figures of the goddesses Lakshmi and Saraswati. The dating of southern Indian bronzes remains a somewhat difficult problem, but the Nataraja displays clear affinities with the sculpture of Chola temples of the 10th and 11th centuries. This truly magnificent bequest greatly enriches the Museum's collection of southern Indian bronzes, which now provides a representative series for students, including a number of strikingly beautiful examples. Included in the bequest are a number of other objects illustrating iconography and cults. Among them is a Lame's staff (Khatanga) of copper and brass with silk streamers, an important addition to the Tibetan collection. Mrs. Hugh High-Wilmer gave an interesting and comprehensive collection of arms from the China-steam frontier, as well as a bronze figure of the Buddhist Buddha, from Ching Kai and a Chinese illustration of an astrologer's book.

Mrs. A. Borden Scaplan presented a large Chinese figure of Goddess Buddha (Plate 23) of cast copper inlaid with silver, a fine example of late Yuanian work of the 17th or 18th century. Mrs. Helena Gustave presented two Gandhara (Greco-Buddhist) which, one illustrating the Bodhisattva's departure from the palace at Kapilavastu, the other the visit of the King of the Four Quarters to the Bodhisattva under the Bodhi tree.

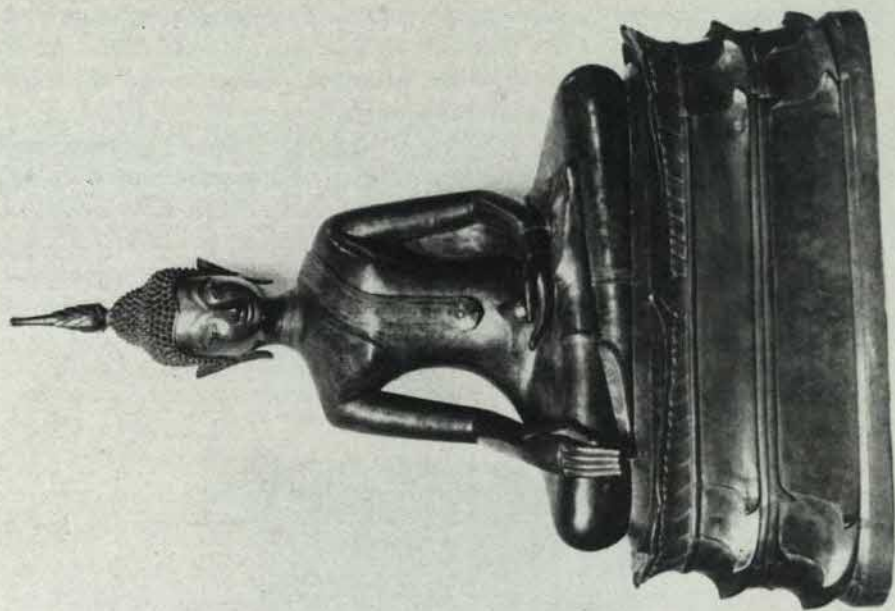


BRONZE NATARAJA. SOUTH INDIAN; 10TH-11TH CENTURY. H. 2 FT. 10 IN. *Bequeathed by Lord Ampthill.*





(a)



(b)

(a) BRONZE PARVATI, SOUTH INDIAN; 10TH-11TH CENTURY. H. 2 FT. 1½ IN. Bequeathed by Lord Amthill. (b) GAUTAMA BUDDHA OF CAST COPPER INLAID WITH SILVER. SIAMESE; 17TH OR 18TH CENTURY. H. 3 FT. 3 IN. Given by Mrs. A. Burdett Staples.

Mr. Imre Schwaiger gave an early 18th century painted cloth, probably made in Surat, notable not only for its fine colouring but as wanting the European influence usually found in work of this kind.

Mr. E. L. Cappel gave a collection of metalwork, including a fine southern Indian figure of *Ganesa* of copper.

The Museum also acquired by purchase a bead of massive garnet (*almandine*) in the form of a duck. This came from the ancient city-site of Akra, near Bannu, N.W.F.P. It probably dates from the 2nd or 3rd century A.D. and is archaeologically of the greatest interest, as well as being a very beautiful little object.

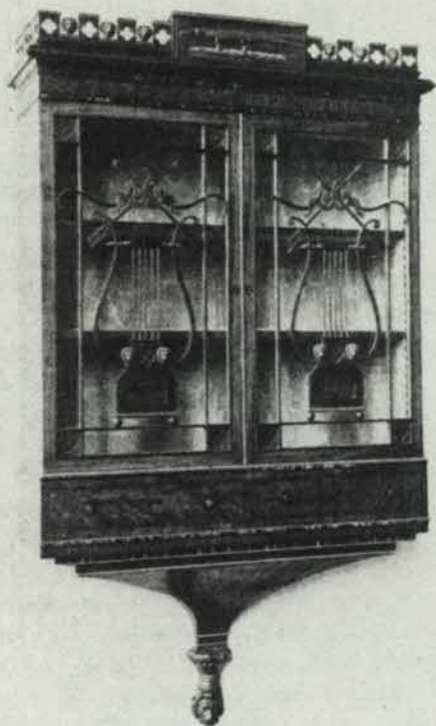


Fig. 6 (see p. 49)

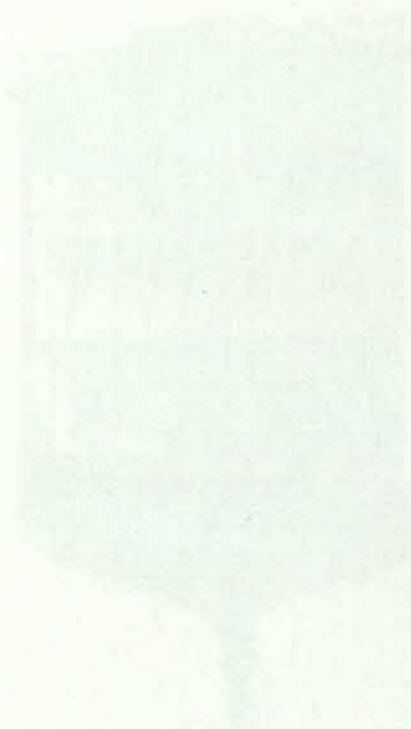




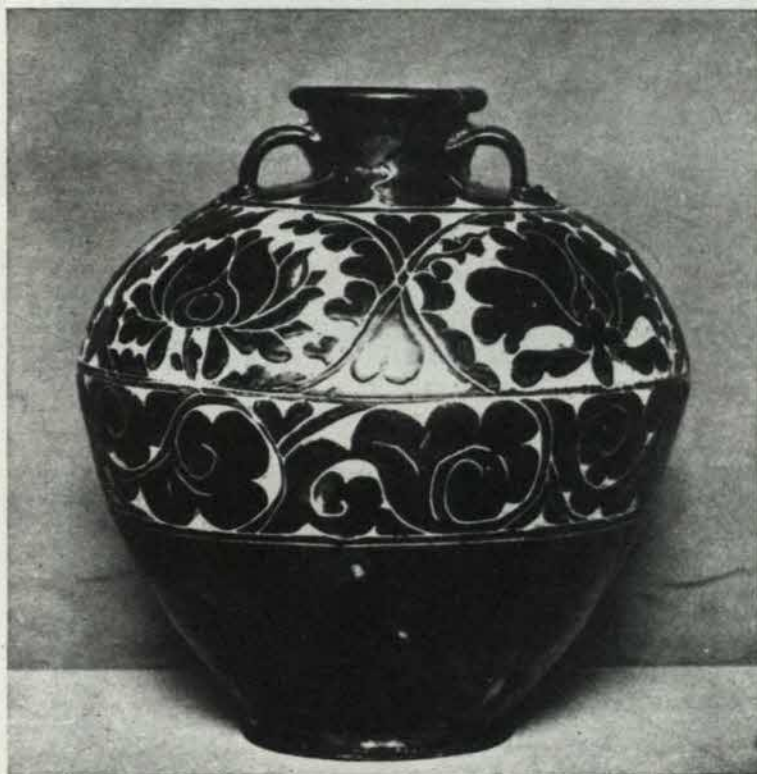
Fig. 7

DEPARTMENT OF CIRCULATION

OWING to the restriction of funds no purchase of great importance was made for the Travelling Collections during the year other than the acquisition from the Eumorfopoulos Collection of over a hundred examples of Chinese pottery and porcelain ranging in date from the period of the Han Dynasty (206 B.C.—A.D. 220) to the 18th century. Some of these were issued to certain of the largest local museums on permanent loan. Others were formed into two groups illustrating respectively the wares of the Han and T'ang Dynasties and those of the Sung and Ming Dynasties, for general circulation among other local galleries in receipt of loans. Apart from the quality of the specimens the accession of these two groups is the more welcome as the Travelling Collections are weak in these interesting and instructive groups. Included in this acquisition were several noteworthy examples of the T'ang tomb figures, two of which are figured on Plate 34, and numerous illustrations of the coloured glazes developed during the Sung Dynasty (960–1279). Among the latter may be noticed a bulb-bowl decorated with a purplish-blue glaze of the type made at Chün Chou (Plate 33*a*) and a large Tz'ü chou vase with decoration cut through a brownish-black glaze (Plate 33*b*). Important pieces of somewhat later date were: a vigorously modelled figure of *Kuan Ti*, the God of War, stoneware, decorated with blue and yellow glazes, and dating from about 1500; a tall vase painted in underglaze blue, and a bowl with incised and painted decoration, both with the marks of and dating from the reign of the Ming Emperor Chia Ching (1522–66); a pear-shaped vase decorated with floral

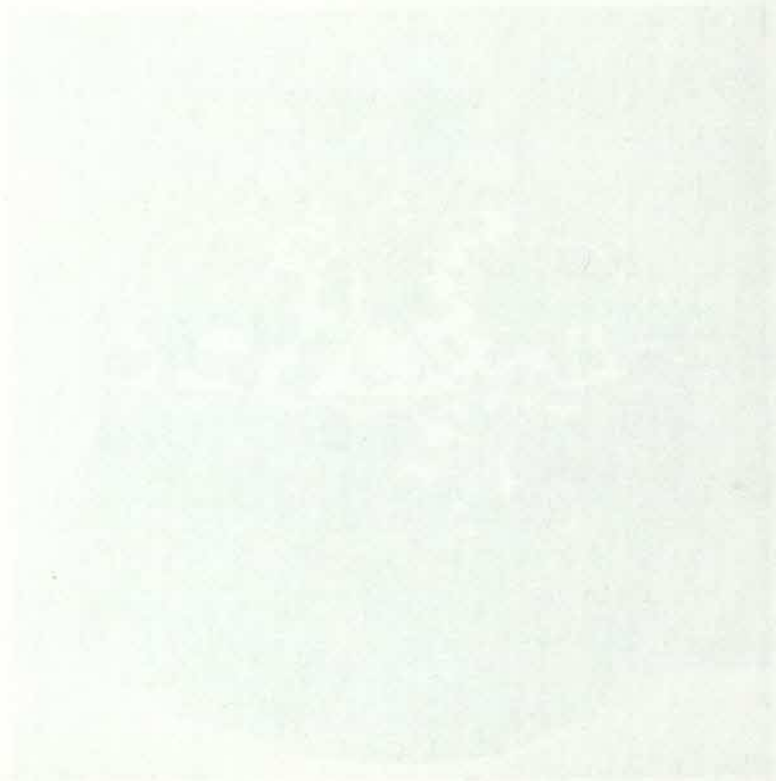


(a)

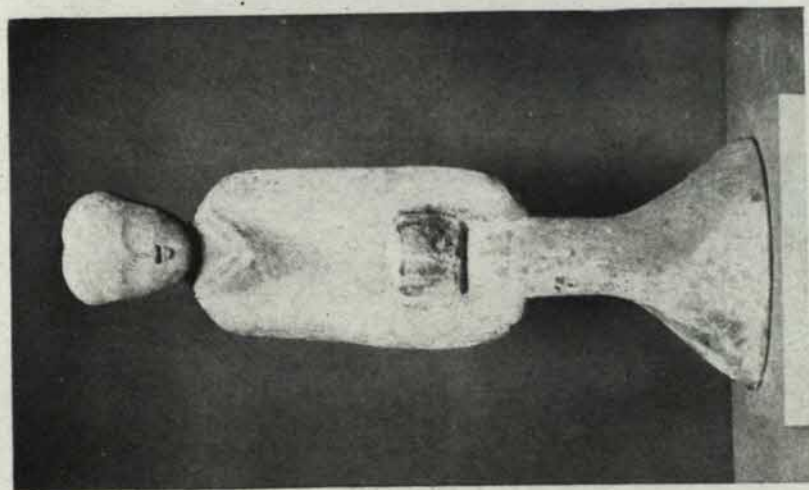


(b)

EUMORFOPOULOS COLLECTION. (a) BULB BOWL (CHÜN WARE), SUNG DYNASTY. DIAM. $8\frac{1}{4}$ IN. H. $2\frac{3}{4}$ IN. (b) TZ'Ü CHOU VASE WITH INCISED DECORATION. YÜAN DYNASTY. H. $14\frac{1}{2}$ IN.



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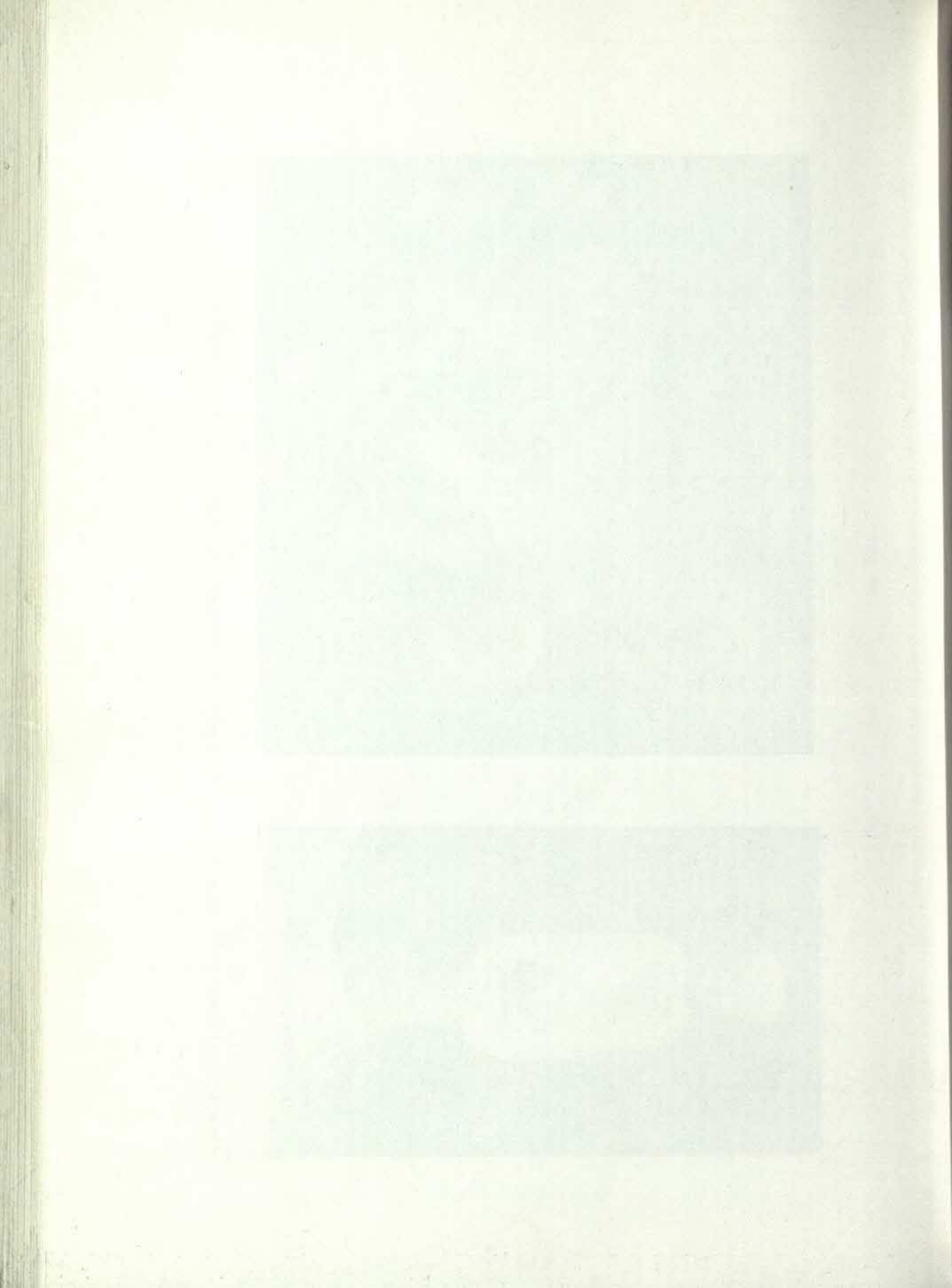
(a)

EUMORFOPOULOS COLLECTION, TOMB FIGURES, (a) A GIRL, SIX DYNASTIES, H. $20\frac{1}{2}$ IN. (b) A PRANCING HORSE, T'ANG DYNASTY, H. $16\frac{1}{2}$ IN.



(b)

EUMORFOPOULOS COLLECTION, TOMB FIGURES, (a) A GIRL, SIX DYNASTIES, H. $20\frac{1}{2}$ IN. (b) A PRANCING HORSE, T'ANG DYNASTY, H. $16\frac{1}{2}$ IN.



scrolls, washed over with red, made in the later years of the Ming Dynasty (1368-1643); a figure of *Kuan Yin*, painted in the colours of the *famille verte*, and a figure of Confucius in white Fukien porcelain, both of the reign of the Ch'ing Emperor K'ang Hsi (1662-1722).

A gift, which is likely to prove of great interest to students of engraving, was received from Messrs. Heinemann Ltd. It consists of twenty-four line engravings by Stephen Gooden, R.E., for the illustration of Edward Marsh's translation of the *Fables of La Fontaine*, published by the donors in 1931. The educational value of this generous gift was greatly enhanced by the inclusion of the original copper-plates from which these fine illustrations were printed.

A summary list of other gifts will be found on pages 66-68. Most of these are works by modern artists selected at the Exhibition of British Art in Industry held at the Royal Academy and generously presented by the artists or manufacturers in response to a suggestion made by the Museum: three are illustrated in fig. 7. As in previous years the London and North-Eastern Railway, the London Passenger Transport Board and the Southern Railway gave copies of their posters as they appeared.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1935

Objects already described in the text of the REVIEW are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design.

All objects have been purchased except where otherwise stated.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

- TWO SEALS, chalcedony. Sassanian; 3rd-7th century. *Given by Mr. E. Machell Cox.*
- MEMENTO MORI, rock crystal. Probably French; 15th century. *Given by Mr. C. G. Copper.*
- ST. PETER and ST. PAUL, fragments in alabaster. Spanish; 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*
- AN ANGEL, fragment in alabaster. Probably Flemish; 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*
- THE VIRGIN AND CHILD, stucco. North Italian; 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

JARS (2), earthenware with white glaze. Chinese; T'ang Dynasty (A.D. 618-906). *Given by Mr. H. C. Game.*

CUP, porcelain, painted in blue. Reign-mark of Yung Lo (1403-24). Chinese; probably reign of K'ang Hsi (1662-1722). *Given by Mr. H. M. Garner.*

PLATE, porcelain, painted in black and blue enamels and gilding with the Crucifixion. Chinese; second quarter of 18th century. *Given by Miss Alice Feilding.*

BOWLS (2) and JAR, stoneware. Japanese (Nai-shiro-gawa in Kyushu Island); 1935. *Given by Mr. Bernard Leach.*

NEAR EASTERN POTTERY

COLLECTION OF POTTERY from Cyprus, including examples of the Bronze and Iron Ages, of the 8th century B.C. and the 14th or 15th century A.D. *Given by Mr. J. Sydney Brocklesby.*

PANEL OF TILES (4), earthenware, painted in colours. Turkish (Isnik); 16th century. *Given by Mrs. Coralie Charrington.*

CONTINENTAL EARTHENWARE AND STONEWARE

JUGS (2), enamelled earthenware, painted in colours. German (Hanau) and Austrian (probably Gmunden); first half of 18th century. *Given by Lieut.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*

CUP AND SAUCER, glazed yellow earthenware, decorated in silver. German (Bayreuth); about 1740. *Given by Miss Alice Feilding.*

DISH, enamelled earthenware, painted in colours. Italian (Savona); dated 1750 and signed "D.A.G.G." *Given by Mr. M. Marcussen.*

DISH, enamelled earthenware, painted in green and purple. German (Magdeburg); about 1765. *Given by Mr. Stuart G. Davis.*

PLATE, cream-coloured earthenware, painted in black. French (Bordeaux, David Johnston's factory); about 1840. *Given by Mr. Stuart G. Davis.*

ENGLISH EARTHENWARE AND STONEWARE

DISH, enamelled earthenware painted in colours. Lambeth; middle of 17th century. *Given by Dr. F. H. Garner.*

PLATE, enamelled earthenware painted in colours. Lambeth; early 18th century. *Given by Dr. F. H. Garner.*

MUG, brown stoneware. Nottingham; about 1700. *Bequeathed by the late Miss H. M. Spanton.*

PLATE, enamelled earthenware, painted in blue. Lambeth; dated 1734. *Given by Mr. M. F. Tweedie.*

BIRD-FEEDER, enamelled earthenware, painted in blue. Bristol; first half of 18th century. *Given by Mr. W. Garrod.*

DISH, earthenware, painted in colours and gilt with the crest of Galton. Swansea; early 19th century. *Given by Mr. E. Morton Nance.*

CUP, earthenware, covered with "silver" (platinum) lustre. Staffordshire; early 19th century. *Given by Miss Rosa G. Hammond.*

JUG, earthenware, painted in colours and copper lustre. Staffordshire; about 1835. *Given by Mr. J. D. Kennedy.*

TOAST-RACK, stoneware. Derbyshire (probably Brampton); about 1840. *Given by Miss Margaret Dawson.*

CONTINENTAL PORCELAIN

FIGURE of Columbine holding a mask. German (Fürstenberg); about 1775. *Purchased with the Funds of the Capt. H. B. Murray Bequest.*

SUGAR-BASIN in the Empire style. French (Tournay); about 1825. *Given by Mr. Arthur Franklin.*

"LITHOPHANIES" (2), porcelain plaques moulded in intaglio. German (Berlin); about 1860. *Given by Mr. H. C. Andrews.*

ENGLISH PORCELAIN

DISH, painted with flowers in colours. Chelsea; about 1755. *Given by the late A. Stanley Johnson.*

DISH, painted in colours and gold. Nantgarw; about 1815. *Given by Mr. F. E. Andrews, through the National Art-Collections Fund.*

LANTERN, painted in blue. Staffordshire (perhaps Spode's factory); early 19th century. *Given by Mr. Alfred Meigh.*

PLATE, painted in colours and gold. Stoke-on-Trent (Minton's factory); about 1815. *Given by Miss Alice Feilding.*

TWO URNS AND A FLOWER-VASE, with "pâte-sur-pâte" decoration by M. L. Solon. Stoke-on-Trent (Minton's factory); the urns dated 1898. *Bequeathed by the Ven. Hugh Bright, Archdeacon of Stafford.*

GLASS VESSELS

FRAGMENTS of glass vessels, enamelled and gilded, found in Egypt. Syrian or Egyptian; mainly 13th-14th century. *Given by Mrs. Russell Pasha.*

BOTTLE, opaque turquoise-blue glass with purple and black marbled inlay. Persian; 13th century.

TANKARD, ruby glass with engraved patterns and brass mounts. German (Potsdam, probably engraved at Nuremberg); about 1680-90. *Bequeathed by Miss Aimée Lowther.*

TANKARD, opaque white glass, English, late 17th century; and a BOTTLE of opaque white glass. English (Bristol); middle of 18th century. *Given by Mr. J. A. Tulk.*

DECANTER, cut glass. German; early 18th century. *Given by Mr. J. M. Bacon.*

SALT-CELLARS (2), painted and gilded. French; about 1800. *Given by Miss Dykes.*

BOWL, engraved by Sidney B. Waugh. American (made by the Steuben Glass Co. of New York); 1935. *Given by Mr. A. A. Houghton, Jr.*

ENAMELS

PAIR OF INCENSE-BURNERS. Chinese (Canton); middle of 18th century. *Given by Mr. G. Abercromby.*

STAINED GLASS

PANEL with the arms of the Canton of Uri. Swiss; dated 1625. *Bequeathed by the Ven. Hugh Bright, Archdeacon of Stafford.*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRY-POINTS by the following artists:

P. PEARSALL (2) and R. PEARSALL. *Given by the Artists.*

E. HOLLOWAY.

L. G. BRAMMER (2). *Given by the Artist.*

T. DALGLIESH. *Given by Mr. Campbell Dodgson, C.B.E.*

R. TESCHNER (3). *Given by the Artist.*

ISSACHAR RYBACK (2). *Given by Dr. N. Barou.*

M. LYDIS (CONTESSA GOVONE). *Given by the Artist.*

R. MORRIS. *Given by the Artist.*

LAURA KNIGHT, F. MARRIOTT (2) and R. SPENCE. *Given by the Print Collectors' Club.*

G. BIGOT (31). *Given by Miss A. M. Lees.*

J. WALKER, after REMBRANDT. *Given by Dr. J. McGregor.*

F. BARTOLOZZI and R. M. MEADOWS. *Given by Dr. W. L. Hildburgh, F.S.A.*

Plates (76) from *Heath's Gallery of British Engravings*, 1836. *Given by Miss Longhurst.*

WOOD ENGRAVINGS AND LINO-CUTS

Proof of the earliest known woodcut, c. 1370. *Given by M. Émile Protat.*

N. VON BRESSLERN-ROTH. *Given by the Woodcut Society, Kansas City.*

M. LITLEDALE (26). *Given by the Artist.*

Y. URUSHIBARA (11). *Given by the Artist.*

R. NELSON (2). *Given by the Artist.*

A. ABRAMOVITZ (2).

E. HOLLOWAY.

L. UNDERWOOD.

LITHOGRAPHS

E. BLAMPIED (2). *Given by Miss K. Kimball.*

PEARL BINDER (3). *Given by the Artist.*

G. FAVAI. *Given by Mr. F. Brangwyn, R.A.*

Proofs (14) by members of the Art Workers' Guild, 1905. *Given by Miss R. Thevenand.*

M. LYDIS (CONTESSA GOVONE). *Given by the Artist.*

G. SCHARF. *Given by Mr. F. L. Emanuel.*

MRS. M. A. EGERTON. *Given by the Artist.*

A. S. HARTRICK.

POSTERS

135 posters were presented, among the donors being: *The Secretary of the National Council for Animals' Welfare; the Editor of "Commercial Art and Industry"; Messrs. T. Cook & Son;*

M. Prunier; Messrs. Shell-Mex; Mr. F. Pick; Public Relations Officer of the General Post Office; the Publicity Manager of the Southern Railway; the Publicity Manager, the Port of London Authority; M. G. K. Loukouski; Mr. R. A. Walker; the Secretary of the Rijks Museum, Amsterdam; Mr. Martin Hardie, C.B.E.; Le Directeur, Union des Musiciens et Compositeurs Nord Français, Morocco; Miss Evelyn Wilson; Mr. L. Underwood.

ILLUSTRATION AND BOOK ORNAMENT

DRAWINGS (63) by E. J. Sullivan. *Given by a body of subscribers.*

DRAWINGS FOR BOOK-ILLUSTRATION (2) by Keith Henderson. *Given by the Artist.*

BOOK-ILLUSTRATIONS (9) by W. Blake after D. Chodowiecki. *Given by Miss W. K. A. Standing.*

DRAWING FOR BOOK-ILLUSTRATION by J. D. Batten. *Given by Miss H. J. Hooper.*

WOOD ENGRAVINGS (3) after Sir J. Gilbert and H. Furniss. *Given by Mr. Harold Hartley.*

PATTERN-PAPER. *Given by the Curwen Press.*

BOOK-PLATES (114) by various artists. *Given by the Editor of "The Sunday Times".*

ART OF THE THEATRE

COSTUME DESIGNS (2) by R. Brill. *Given by Mr. A. V. Pearson.*

COSTUME DESIGN by H. Edel. *Given by Mr. J. Laver.*

COSTUME DESIGNS (3) and designs for sets (2) by E. Carrick. *Given by the Artist.*

STAGE MODEL and sketches (2) by Aubrey Hammond. *Given by the Artist.*

COSTUME AND SCENERY DESIGNS (172) for Charles Kean productions, c. 1850-60. *Given by Mr. Tom Heslewood.*

ARCHITECTURE AND TOPOGRAPHY

PLAN AND ELEVATION of Old St. Paul's, London, by R. H. C. Finch. *Given by the Artist.*

ENGRAVING of Sir Paul Pindar's house. *Given by Messrs. E. J. Burrows & Co.*

ENGRAVINGS (7) of English and French topography. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

ENGRAVED VIEWS (60) of Southern England. *Given by Mr. H. S. Miller.*

PICTORIAL MAP of Lavenham, Suffolk, by L. S. M. Prince. *Given by the Artist.*

ENGRAVED VIEWS (13) of country houses. *Given by Miss Wood.*

DRAWINGS (235) of architectural detail by W. J. N. Millard, F.R.I.B.A. *Given by the Artist.*

ENGRAVED ORNAMENT

DESIGNS for Engraved Ornament by Caillouet, P. Clari, Didier Torner, M. Faigay, P. de Focanbergue, N. de Jardine, S. Le Lorrain, M. le Rochellois, P. Lionnois, A. van Londerseel, H. Movrei, "P.N.M.", C. Panzo, R. L. Picart, H. Tacussel.

WALL-PAINTINGS

DRAWINGS of details of rood screens by A. P. Tankard (4) and W. T. Cleobury (2). *Given by Mr. Aymer Vallance.*

WALL-PAPERS

FRAGMENTS (4) of wall-paper. English; 18th century. *Given by Messrs. James Bywaters and S. Rowland Pierce.*

FRAGMENT of wall-paper from Luddesdown Court, Kent. *Given by Mr. W. Cobbett Barker.*

PANEL of wall-paper. French; c. 1830.

STAINED GLASS

DRAWINGS (7) of stained glass in Essex churches by F. Sydney Eden.

MONUMENTAL BRASSES AND SLABS

Fifteen rubbings of brasses and heraldic medallions were presented, among the donors being: *Major C. Bailey; Mr. R. Griffin; Mr. Walter J. Kaye, F.S.A.; Mr. W. MacLagan; Mr. G. H. Salter; Mr. N. E. Toke.*

Seventeen rubbings of bell-inscriptions were given by *Mr. H. B. Walters.*

DESIGNS FOR MANUFACTURERS

DESIGN for Jubilee Stamp, 1935, by Barnett Freedman. *Given by H.M. Postmaster-General.*

DRAWINGS AND STUDIES

SIR G. HARVEY, P.R.S.A. (6). *Given by Miss N. Harvey.*

SIR G. HARVEY, P.R.S.A. (4). *Given by Mr. W. Walker.*

P. HACKERT (2). *Given by Mr. F. S. Dayman.*

MAX BEERBOHM. *Given by Mrs. A. A. Humphrey.*

P. DE WINT (23). *Given by Miss G. M. Bostock.*

C. E. PERUGINI (6). *Given by Mr. L. Perugini, F.R.H.S.*

A. NOEL and T. MANBY (2). *Given by Mr. Iolo A. Williams.*

J. HARPER (6), E. HARPER (3) and H. BRIGHT (2). *Given by Mr. A. Laws.*

R. SCHWABE. *Given by the Artist.*

G. WALLIS (19). *Given by Miss R. Wallis.*

K. DU JARDIN. *Given by Mr. R. Edwards.*

J. BELL (2) and J. HOLLINS. *Given by Mr. F. Brymer Bell.*

SIR W. BOXALL, R.A. *Given by Mr. D. R. Crawfurth Smith.*

E. M. O'R. DICKEY. *Given by the Artist.*

G. CUMMING and F. SIMKINSON. *Given by Mr. E. Kersley.*

H. B. CARTER (3). *Given by Mr. A. Bonnin.*

M. LYDIS (CONTESSA GOVONE). *Given by the Artist.*

ANONYMOUS. *Given by Dr. J. McGregor.*

SKETCH-BOOKS

SKETCH-BOOKS by P. De Wint (11) and W. Hilton (5). *Given by Miss G. M. Bostock.*

SKETCH-BOOK by E. Harper. *Given by Mr. A. Laws.*

SKETCH-BOOK by A. E. Pearce. *Given by Mrs. A. E. Pearce.*

SKETCH-BOOK by J. Mogford.

MISCELLANEOUS

DRAWINGS (4) of textile fabrics; needlework patterns, etc. (187). *Given by Mr. F. C. Morgan.*

DESIGN for slipper, 1869. *Given by Mr. H. Thompson.*

DRAWINGS (89) of furniture, etc., by E. T. Parris. *Given by Mr. W. E. Daults.*

LE BLOND colour print. *Given by Miss S. Hatton.*

WRITING-BOOKS (29). *Given by Mr. A. C. Potter.*

VALENTINES (3), English, c. 1812. *Given by Mr. T. W. Hill, on behalf of the Trustees of Herbert Spencer.*

VALENTINES (40). *Given by Mrs. Foster.*

VALENTINES (6). *Given by Mrs. A. M. Rignall.*

VALENTINE, French, c. 1750. *Given by Miss Susan Zileri.*

CHRISTMAS CARDS (3). *Given by Mr. W. E. C. Heap.*

GREETING CARD. *Given by Mr. Campbell Dodgson, C.B.E.*

MENU of Lord Mayor's Banquet, 1849. *Given by Mr. R. Holland-Martin, C.B.*

ADMISSION TICKETS (2) to Coronation of George IV. *Given by Miss E. Partridge.*

PLAYING-CARD, c. 1790. *Given by Mr. F. Marchant.*

TRADE-CARD by J. Lee. *Given by Mr. Philip James.*

ENGRAVINGS (12) by A. Sadeler. *Given by Mr. F. T. Penson.*

REPRODUCTION of woodcut frieze. *Given by Mr. E. Zaehnsdorf.*

COPPER-PLATE, c. 1782, with modern impressions (2). *Given by Mr. C. H. Perry.*

COPPER-PLATES (2) and impressions (4) by S. Gooden. *Given by Messrs. W. Heinemann.*

PAPER water-marked with Royal Portraits, 1935. *Given by Messrs. T. H. Saunders & Co.*

FASHION PLATES (4), pattern for Berlin wool work and Irish Famine loaf ticket. *Given by Mrs. Ellison.*

TOUCHED PHOTO-ENGRAVING of drawing of Coronation Chair by J. R. Crouch. *Given by the Artist.*

DEPARTMENT OF PAINTINGS

OIL PAINTING

CHARLES BAXTER. Industry. *Given by Mrs. Arabella C. Taylor.*

WATER-COLOURS

JOHN VARLEY. Bamborough Castle. *Given by Mrs. Arabella C. Taylor.*

THOMAS MUSGRAVE JOY. A Young Girl with a Dog on a Terrace. *Purchased with funds from the R. H. Stephenson Bequest.*

JOHN BAVERSTOCK KNIGHT. View in Borrowdale. *Bequeathed by the Rev. Alfred Pontifex.*

MINIATURES

WILLIAM BATE. Portrait of a Gentleman. *Purchased with funds from the R. H. Stephenson Bequest.*

EDWARD BURCH, R.A., Probably by. Portrait of a Boy and Portrait of a Child. *Bequeathed by Mrs. Gertrude Augusta Wolpert.*

By J.J. Portrait of Robert Barker (1739-1806), the panorama artist, 1773.

EDWARD MILES. Portrait of "Mrs. General Orr", perhaps the wife of Lieut.-Gen. John Orr (b. 1760?; d. 1835) of the Madras Army. *Purchased with funds from the R. H. Stephenson Bequest.*

GIDEON SLOUS. Portrait of a Man. *Purchased with funds from the R. H. Stephenson Bequest.*

UNKNOWN. Portrait of an Officer of the Merchant Service (?). Late 18th century. *Purchased with funds from the R. H. Stephenson Bequest.*

UNKNOWN. Portrait of Mrs. Anne Daly. Irish; early 19th century. *Bequeathed by Miss Lilian Daly, B.A.*

SILHOUETTE

MRS. EDWARD BEETHAM. Small silhouette, on ivory, of a lady, in a locket. *Purchased with funds from the R. H. Stephenson Bequest.*

LIBRARY

ARCHITECTURE

BERLIN: Deutsches Archäologisches Institut (Abteilung Istanbul). Mamboury (E.) and Wiegand (T.). Die Kaiserpaläste von Konstantinopel zwischen Hippodrom und Marmara-Meer. Berlin, 1934.

HECHT, J. Der romanischen Kirchenbau des Bodenseegebietes. Vol. I. Basel, 1928.

BENOIS, A. Tsarskoye Selo. (In Russian—T.S. in the reign of the Empress Elizabeth.) (S. Peterburg) 1910.

STYGER, P. Römische Martyrgrufte. Berlin, 1935.

KARO, G. Die Schachtgräber von Mykenai. 2 vols. München, 1930.

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Many important gifts were received from museums and other public institutions in the British Isles and abroad. Other donors to the collection of books and photographs included:

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DEPARTMENT OF METALWORK

CREAM-JUG, silver. London; 1786-7.

MUG, silver. London; 1732-3. *Both Pechey Spanton Bequest.*

WINE-TASTER, silver. London; 1642-3. *Given by Mrs. Temple Willis.*

BRACELET, gold. English; 19th century. *Given by Mrs. M. de Bar.*

SEAL-TOP SPOON, silver, parcel-gilt. English; about 1600.

FINIAL-TOP SPOON, silver-gilt. 15th century. *Both given by Mr. and Mrs. Norman Gask.*

TEA-POT AND STAND, Sheffield Plate. Late 18th century.

ARGYLE, Sheffield Plate. Late 18th century. *Both bequeathed by Miss Evelyn Galsworthy.*

SNUFF-BOX, etched steel. English; dated 1750. *Given by Mr. A. H. Harvey.*

COTTON-WINDER, steel. English; early 19th century.

MORTAR, bronze. French; 16th century. *Both given by Miss Ethel Gurney.*

LOCKSMITH'S SIGN, wrought iron. German; about 1750. *Given by Mr. Martin Norton.*

TEA-CADDY, silver. London; 1788-9.

TRAY, silver. London; 1753-4.

CADDY-SPOON, silver. London; 1786-7.

SNUFF-BOX, silver. London; dated 1702.

FLASK, silver. Late 17th century.

MINIATURE PORRINGER, silver. English; about 1680.

ETUI, silver and agate. English; dated 1755.

SNUFF-BOX, gold and agate. English; about 1750.

IVORY CASE, with knife and fork. English; about 1800.

RING, gold. English; late 18th century.

PENDANT AND CHAIN, gold. English; dated 1782. *All bequeathed by Miss Laura Metford Badcock.*

NECKLACE, silver, parcel-gilt, set with crystals and emeralds. Spanish; about 1750. *Given by Messrs. Charles S. M. and Harold Bompas.*

GRATE, steel. English; about 1780.

BROOCH, gold. English; about 1850. *Given by Miss Agnes J. Gordon.*

INSCRIBED PLAQUE, lead. From the elm in the 1851 Exhibition. *Given by H.M. Office of Works.*

SPOUT FROM A EWER, brass. Flemish; 15th century. *Given by Dr. C. Davies Sherborne.*

CASKET, cast iron. Berlin; early 19th century. *Given by Mr. Rudolph Said-Ruete.*

DISH, tinned copper. Saracenic; late 15th century.

OPIUM-PIPE MOUNT, enamelled silver. Chinese; 19th century.

TSUBA, iron with gold inlay.

TSUBA, brass, partly gilt. *All given by Dr. W. L. Hildburgh, F.S.A.*

TWO JAPANESE SWORD-BLADES. Dated 1922, by Sukemasa and Kunihiya respectively. *Given by H.R.H. the Prince of Wales, K.G. (now H.M. King Edward VIII).*

DEPARTMENT OF TEXTILES

COSTUMES AND ACCESSORIES

BOY'S CAP, rush. *Given by Miss J. Kemble.*

CLOGS, woman's. English; 18th century. *Bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

COAT, silk on wool, trimmed lace. English; 1870-80. *Given by Miss G. Horne.*

CORSET, green calimanco. English; end of 18th century. *Given by Sir Charles Hope Dunbar, Bt.*

DRESS, blue figured silk. English; 1825-7.

DRESS, printed cotton. English; 1834-6.

DRESS, printed silk and wool. English; 1834-6. *All given by Mrs. H. M. Shepherd.*

EVENING DRESS, green satin. English; 1905-8.

EVENING DRESS, silk. English; 1902-3. *Both given by Sir Barry Jackson.*

EVENING DRESS, white satin, trimmed ribbon. English; 1903-5. *Given by Alice, the Lady Templemore.*

FAN, carved ivory stick. French (?); late 18th century. *Given by Mr. A. Gray.*

FROCK, cotton on linen. English; early 19th century. *Given by Miss M. Buckney.*

PAIR OF GLOVES, white kid and satin. English; 1830-50. *Given by Miss P. Horne.*

PAIR OF WOMAN'S GLOVES, green leather. English or French; mid-19th century. *Given anonymously.*

WOMAN'S HAT, straw with ostrich feather. English; c. 1890. *Given by Miss J. Howson.*

PAIR OF PANTALOONS, silk stockinette. English; 1780-90. *Given by Sir Charles Hope Dunbar, Bt.*

PEIGNOIR, tussore silk. English; 1900-3. *Given by Sir Barry Jackson.*

SILK PIN-CUSHION, stuck with pins. English; dated 1745. *Given by the Rev. N. A. Lash.*

WOMAN'S SHIFT, lincn. English; 1840-50. *Given by Miss E. Morris.*

SHOE, leather. English; early 18th century. *Given by Miss M. Talbot, O.B.E.*

PAIR OF WOMAN'S SHOES, braid and satin uppers. English; dated 1748. WOMAN'S SHOES, embroidered silk uppers. English; mid-18th century. *All bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

PAIR OF STOCKINGS, knitted white silk. English; 3rd quarter of 19th century. *Given by Miss P. Horne.*

MAN'S WAISTCOAT, figured velvet. English; 1840-50. *Given by Miss K. S. Lyon.*

WALKING-STICK, narwhal horn and tortoise-shell. English (?); 19th century. *Given by Miss E. and Mr. H. W. Blodgett.*

ENGLISH EMBROIDERIES

BANNER, wool and silk on cloth and silk. English; 20th century. *Given anonymously.*

BASKETS OF FLOWERS AND FRUIT (2), padded work. English; late 18th century. *Given by Lady A. E. Bruce.*

HOLD-ALL, wool on linen; signed "Elizabeth Lees". English; dated 1838. *Given by Mrs. M. Westcott.*

PATCHWORK QUILT, cotton. English; 19th century. PICTURE, silk on satin. English; late 18th century. *Both given by the Executors of Miss L. Daly.*

PURSES, collection (5). English; 17th-18th century. *Bequeathed by Miss W. M. Bompas.*

EASTERN EMBROIDERIES

PANEL, silk on cotton. Indo-European; 18th century. *Given by Miss T. Crowley.*

PANEL, silk on cotton. Turkish; 19th century. *Given by Col. F. G. G. Bailey.*

LACE

BORDER, bobbin lace. Valenciennes; 18th century. PAIR OF BORDERS, bobbin lace. Italian; 17th century. *Both given by Miss A. H. Little.*

PAIR OF CUFFS. English; 19th century. *Given by Miss Spiller, O.B.E.*

INSETS (9), punto in aria. Italian; 17th century. *Given by Miss A. E. Barnes.*

LAPPETS (2), bobbin lace. Brussels; early 18th century. PAIR OF LAPPETS, bobbin lace. Brussels; early 18th century. CAP CROWN, bobbin lace. Brussels; early 18th century. *All given by Mrs. E. Thornton Sharp.*

PAIR OF LAPPETS, bobbin lace. Brussels; first half of 18th century. *Given by Mrs. J. Thornton.*

PRINTED AND PAINTED FABRICS

COTTON. English; c. 1785. *Given by Mrs. P. Day.*

COTTON. English; early 19th century. *Given by Miss J. Howson.*

COTTON (5 pieces). German; 20th century. *Given by Mrs. G. W. Armitage.*

HANDKERCHIEF, silk. English (?); early 19th century. *Given by Sir Barry Jackson.*

KURTA (Hajji's shirt), glazed linen, painted. Egyptian; 18th-19th century. *Given by Col. F. G. G. Bailey.*

TEXTILES FROM BURYING GROUNDS

IN EGYPT

TAPESTRY PANEL, wool and linen. Egyptian; 4th-5th century. *Given by Miss S. M. Fry.*

EUROPEAN WOVEN FABRICS

BORDER OF SHAWL, wool and silk. English (?); second half of 19th century. *Given by Miss M. A. Farman.*

COVERLET, cotton woven with looped pile. English; dated 1809. *Given by Miss R. Wilcox.*

CUSHION, woven and brocaded in wool, English; 1934. *Given by Miss T. Moorman.*

SHAWL, tinted warp. French (?); mid-19th century. *Given by Miss J. Wilson.*

TISSUE, brocaded silk. French; mid-18th century. TISSUE, brocaded silk. French; mid-19th century. *Both given by Mrs. E. Pemberton.*

VELVET, woollen pile. Dutch (Utrecht); 17th century. *Given by Mr. A. E. Munday.*

EASTERN WOVEN FABRICS

TISSUE, 4 pieces, brocaded silk. Chinese; 18th-19th century. TISSUE, silk. Chinese; 18th-19th century. *All given by Messrs. S. M. Franck & Co.*

VOLUMES (4) of samples. Japanese; 19th century. *Given by Mr. G. Gilbertson.*

DEPARTMENT OF WOODWORK

ENGLISH

BENCH-END from a church, carved oak. Nottinghamshire; late 15th century. *Given by Mr. A. D. Passmore.*

PANEL, oak, with painted decoration. From No. 3 Cornmarket, Oxford. About 1600. *Given by Mr. E. W. Attwood.*

VASE OF FLOWERS, pearwood carved, probably by William Pitcher, of Woolwich (b.1710; d. 1776). About 1730. *Given by Air-Commodore D. Le Geyt Pitcher, C.M.G., C.B.E., D.S.O., in the name of Col. Duncan George Pitcher.*

THE ROYAL ARMS OF ENGLAND, limewood carved in openwork relief, probably by William Pitcher, of Woolwich (b. 1710; d. 1776). About 1730. *Given by Air-Commodore D. Le Geyt Pitcher, C.M.G., C.B.E., D.S.O., in the name of Col. Duncan George Pitcher.*

APPLE-SCOOP, carved boxwood, with the initials I.A. WC. Dated 1740. *Given by Miss H. M. Harrison.*

FIRE-SCREEN, mahogany with a panel of needlework. Signed: EN, for Elizabeth Nickleson, wife of Thomas Nickleson (b. 1718; d. 1788), a Quaker merchant of Poole, Dorset. Dated 1753. *Bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

TRIPOD URN-STAND, carved mahogany. About 1760-70. *Bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

CHAIR, mahogany with oval back and carved openwork splat upholstered seat. About 1785.

THREE MURAL PANELS, plaster with decoration painted in oil colours on paper in the style of M. A. Pergolesi (fl. c. 1770-1800). Removed from the dining-room at No. 138 Piccadilly. About 1785. *Given by Messrs. Hamilton House Ltd.*

TALLBOY CHEST-OF-DRAWERS, mahogany inlaid with satinwood. About 1785. *Bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

MIRROR, carved and gilt wood. About 1790. *Bequeathed by Mary Metford Badcock and Laura Metford Badcock.*

PEMBROKE TABLE, mahogany inlaid with satinwood and various woods. About 1790. *Bequeathed by Mrs. C. P. Holliday.*

SIX CHAIRS, beechwood, with gilt decoration on a black japanned ground. About 1795. *Given by Lord Riddell.*

TOILET MIRROR with lacquered decoration (for a hairdressing establishment or theatre dressing room). Late 18th or early 19th century. *Given by Mr. R. W. Symonds.*

THREE HALL STOOLS, mahogany painted with the Pusey Crest. From Pusey House, Berkshire. About 1800. *Given by Lucy Violet Bouverie-Pusey.*

BOX with marquetry decoration ("Tunbridge-ware"). Early 19th century. *Given by Mr. H. Armstrong.*

WRITING-BOX *papier-mâché* with painted decoration, and mother-of-pearl inlay. Stamped: "Jennens and Bettridge, Makers to the Queen". About 1830. *Given by Miss Emily Thornton Down through the National Art-Collections Fund.*

WRITING-FOLIO, black *papier-mâché* with decoration inlaid in mother-of-pearl and painted in colours and gilt. About 1850. *Given by Miss Rosa Wallis in the name of her brother, G. Harry Wallis, F.S.A.*

NETTING-BOX, *papier-mâché* with decoration inlaid in mother-of-pearl, painted in colours and gilt. Middle of 19th century. *Given by Mr. R. P. Shepard.*

WRITING BOARD, mahogany, the top covered with leather. Formerly the property of Charles Dickens. Middle of 19th century. *Given by Mr. S. B. Bancroft.*

BOX, marquetry of various wood containing wood specimens and key list. Made by the Yo Semite Art Wood Works. North America (California); late 19th century. *Given by Mrs. Augusta Barton.*

CONTINENTAL

ROOF-BEAM, oak, with decoration carved in relief and painted. From La Chapelle Saint-Mériadec, Stival, Brittany. French (Brittany); early 16th century. *Given by Mr. F. Langdale.*

MARRIAGE-CHEST (*Cassone*), pinewood partly covered with red velvet and overlaid by bands of tinned iron. Italian; second half of 17th century. *Given by Dame Catherine Furse.*

CHAIR, walnut, with carved decoration. French; about 1690. *Given by Lord Riddell.*

TOY ("The Little Artist"). French or Dutch; late 18th century. *Given by Mr. John McGregor.*

CABINET, decorated with straw-work marquetry. French; beginning of 19th century. *Given by Mrs. Francis Abell.*

SHOW CASE, straw-work marquetry, containing a model in carved bone of a three-masted warship. French; beginning of 19th century. *Given by Mrs. Francis Abell.*

EASTERN

CABINET, carved red lacquer. Ch'ien Lung reign (1736-95). *Bequeathed by Lady Tomes, in memory of her husband, Sir Charles Tomes, F.R.S., F.R.C.S., LL.D.*

PAIR OF BOXES, carved red lacquer. Ch'ien Lung reign (1736-95). *Bequeathed by Lady Tomes, in memory of her husband, Sir Charles Tomes, F.R.S., F.R.C.S., LL.D.*

TEN PANELS OF WOOD, illustrating the process of lacquering in Japan. Japanese; about 1885. *Given by Mrs. Augusta Barton.*

INDIA MUSEUM

MALE HEAD, moulded terracotta. N.W. India; 5th century A.D. *Given by Mr. A. Latifi.*

TEN MINIATURES ON IVORY. Delhi; about 1835. *Given by the Residuary Legatees of the Estate of the late Sir E. A. T. Wallis-Budge.*

SET OF CHESSMEN, ivory. Berhampore, Bengal; 19th century. *Given by Miss L. Lambert.*

KNIFE AND SCABBARD. Abor, Assamese Frontier. Collected 1893. *Given by Mr. K. de B. Codrington.*

BLANKET. Swat River Valley, N.W.F.P.; late 19th century. *Given by Mr. K. de B. Codrington.*

DEPARTMENT OF CIRCULATION

CERAMICS

PLATE, enamelled earthenware, painted in blue. English (Bristol); first half of the 18th century. *Given by Mr. E. M. Bythway.*

PLATE, porcelain painted in blue. English (Caughley); about 1775. *Given by Mr. J. Falcke.*

SOUP-PLATES (2), porcelain, painted in colours. English (Stoke-on-Trent—Minton & Co.); about 1815. *Given by Miss A. Feilding.*

BOWL, porcelain, with incised decoration under a pale blue (*ying ch'ing*) glaze. Chinese; Sung Dynasty (960-1279).

WATER-JUG, glazed stoneware. Designed and made by Messrs. Joseph Bourne & Son. *Given by the makers.*

VASES (2) and BOWL, glazed earthenware, and VASE, glazed stoneware. Designed by H. Trethowan and J. Adams; made by Messrs. Carter, Stabler & Adams (Poole). *Given by the makers.*

VASE and BOWL, glazed stoneware. Designed and made by Nora Braden.

BOWL, glazed stoneware. Designed and made by Bernard Leach.

VASE, glazed stoneware. Designed and made by K. Pleydell-Bouverie. *Given by the Arts and Crafts Fund of the Contemporary Art Society.*

VASES (2), glazed earthenware; and POT with COVER, glazed stoneware. Designed by V. Huggins, J. H. Mott and R. Capey; made by Messrs. Doulton & Co. *Given by the makers.*

BEER JUG and MUG, glazed earthenware. Designed by Keith Murray; made by Messrs. Josiah Wedgwood & Sons. *Given by the makers (fig. 7).*

CUP and SAUCER, porcelain, painted in lustre and brown. Designed by V. Skellern; made by Messrs. Josiah Wedgwood & Sons. *Given by the makers.*

FIGURES (2), Polar Bear and Sea Lion. Moulded and glazed earthenware. Designed by J. Skeaping; made by Messrs. Josiah Wedgwood & Sons. *Given by the makers.*

BOWLS (7), and PLATE, earthenware with painted decoration. Roumanian; modern. *Given by Major Slatineanu.*

GLASS

PANEL, stained glass. Swiss (probably Zurich); end of 16th century. *Bequeathed by the Ven. Hugh Bright, Archdeacon of Stafford.*

VASES (2), glass with latticino decoration. Italian (Venice); 17th century. *Given by Mr. S. H. Cole.*

BATH-SALTS JAR and TOILET SET, violet crystal glass. Designed by Keith Murray; made by Messrs. Stevens & Williams Ltd. *Given by the makers (fig. 7).*

PRINTS AND DRAWINGS

ETCHINGS (2), by L. G. Brammer. *Given by the artist.*

COLOUR LINO-CUTS (2), by W. E. Greengrass. *Given by the artist.*

WOOD-CUT ILLUSTRATIONS (18), by Sir John Gilbert, R.A., Birket Foster and Harry Furniss. *Given by Mr. H. Hartley.*

COLOUR WOOD-CUTS (9), by Y. Urushibara. *Given by the artist.*

PENCIL STUDIES (6) and OIL SKETCH, by C. E. Perugini (1839-1918). *Given by Mr. L. Perugini, F.R.H.S.*

COLLECTION OF POSTERS issued by the Empire Marketing Board. *Given by the Trustees of the British Museum.*

COLLECTION OF POSTERS by British and foreign artists. *Given by The Studio Ltd.*

POSTER. "The Gaiety Girl", by Dudley Hardy. *Given by Miss E. Wilson.*

SPECIMENS OF PRINTING. *Given by Mr. C. H. St. John Hornby, F.S.A., the Baynard Press, the Curwen Press, the Klingspor Foundry (Offenbach-am-Main) and the Leicester College of Art and Crafts.*

LEATHERWORK

BELTS (2). Designed and made by Beatrice Dawson. *Given by the artist.*

METALWORK

SPOONS (3), bronze and brass. Italian; 15th and 17th centuries. *Given by Dr. W. L. Hildburgh, F.S.A.*

FRUIT BOWL and DISH, chromium plate. Designed by Messrs. Heal & Son; made by the C.A.N. Plating Company. *Given by Messrs. Heal & Son (fig. 7).*

TEXTILES

Embroideries

COAT, wool, embroidered in coloured wools. Greek (Macedonia); modern. *Given by Miss J. Evans.*

PANEL, linen, embroidered in coloured silks. English; 18th century. *Given by Mrs. M. E. Rolleston.*

Printed and Woven Fabrics

BORDER OF SHAWL, cotton and silk, woven in colours. English (perhaps Norwich); second half of 19th century. *Given by Miss M. A. Farmar.*

BROCADE, silk, woven in colours. French; second half of 18th century. *Given by Mrs. E. Pemberton.*

BROCADE, silk, woven in colours. French; second half of 18th century. *Given by Mrs. Sanderson.*

BROCADE, silk, woven in colours. French; second half of 18th century. *Given by Miss M. Trehella.*

FABRIC, cotton, printed in colours. Designed by L. Derries; made by Messrs. G. P. & J. Baker. *Given by the makers.*

FABRICS (3), cotton, printed in colours. Designed by L. N. James and W. G. Jones; made by Messrs. Barlow & Jones. *Given by the makers.*

FABRICS (3), cotton and silk, printed in colours. Designed and made by the Calico Printers Association. *Given by the makers.*

FABRICS (3), linen, woven and printed in colours. Designed by F. Gotto and P. Mansonroff; made by Messrs. Old Bleach Linens. *Given by the makers.*

FABRICS (3), cotton, printed and woven in colours. Designed by F. Leis and L. Kitler; made by Messrs. Simpson & Godlee. *Given by the makers.*

FABRICS (4), cotton and silk, printed in colours. Designed and made by Messrs. Tootal, Broadhurst, Lee & Co. *Given by the makers.*

FABRICS (3), cotton, printed in colours. Designed by J. C. Howarth and M. Turnbull; made by Messrs. Turnbull & Stockdale. *Given by the makers.*

A collection of STONE PALETTES, NECKLETS, AMULETS, and other Egyptian ANTIQUITIES ranging in date from pre-dynastic to Roman times. *Given by University College, London.*

THEORBO. Probably English; 18th century. *Given by Miss E. Carter.*

LOANS

ARCHITECTURE AND SCULPTURE

THE earliest in date of the objects lent to the Department during the year was an interesting small boxwood casket, perhaps of Southern French or Spanish origin dating from the 11th or 12th century. The lid of this box is now the property of the Convent of the Sacred Heart, Hammersmith, while the lower part is in the possession of Dr. Philip Nelson, who also lent a Gothic stone foot from a monument to an English knight.

Mrs. Walter Burns lent an Italian figure of an angel in marble, Tuscan work of the 14th century. Among a number of loans from Dr. W. L. Hildburgh, F.S.A., were two very interesting English terracottas, the earlier a life-size head of a man probably by the London carver Edward Stanton (b. 1683; d. 1734), the later a fine sketch by Michael Rysbrack (b. 1693; d. 1770) for the figure on the monument of Sir Isaac Newton in Westminster Abbey; other objects from the same source include a version of the marble bust of the poet Mignard by Desjardins, an Italian renaissance marble relief of the bust of a woman, and also several small works of art in bronze and boxwood, ivory and wax. Mr. Reginald Jones lent an interesting marble mantelpiece dating from the late 18th century, taken from a house in Portman Square.

DEPARTMENT OF CERAMICS

In the spring and summer an Exhibition of English Pottery Old and New was held in the North Court, the second of a series illustrative of British craftsmanship arranged by the Museum in collaboration with the Council for Art and Industry. Specimens of English pottery of every kind—earthenware, stoneware and porcelain—were lent by various private collectors and museums, as well as manufacturers and artist potters, and were shown side by side with pieces selected from the permanent collections of the Museum.

Two other loans of first-rate importance were received during the year. The famous "Luck of Edenhall" glass, a fine example of Islamic glass of the 14th century, was lent for a second time by Sir Nigel Courtenay Musgrave, Bt., and the Hon. Lady Musgrave. The collection of glass formed by the late Wilfred Buckley, C.B.E., generously lent by Mrs. Wilfred Buckley, is perhaps the most comprehensive private collection of glass in existence and consists mostly of specimens chosen for their outstanding beauty or excellence of technique; its accession nearly doubles the number of glass exhibits in the Museum. Beginning

LOANS

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Miss Walter Davis lent an Italian figure of an angel in marble. Thomas Wood of the 18th century. Among a number of loans from Dr. W. L. Hildburgh, F.S.A., were two very interesting English enamels, the earlier a life-size head of a man probably by the London enameleur Edward Newton (d. 1682) and the later a life-size by Michael Rysbrack (d. 1725). The figure on the monument of Sir Isaac Newton in Westminster Abbey, the figure on the monument of the marble bust of the other objects from the same source include a version of the marble bust of the poet Richard by Desjardins, an Italian Renaissance marble relief of the poet of a woman, and also several small works of art in bronze and boxwood, ivory and wax. Mr. Reginald Jones lent an interesting marble manuscript dating from the late 18th century, taken from a house in London Square.

DEPARTMENT OF CERAMICS

In the spring and summer an Exhibition of English Pottery Old and New was held in the North Court, the second of a series illustrative of British craftsmanship arranged by the Museum in collaboration with the Council for Art and Industry. Specimens of English pottery of every kind—stoneware, earthenware and porcelain—were lent by various private collectors and societies, as well as manufacturers and artist potter, and were shown side by side with pieces selected from the permanent collections of the Museum.

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with a few picked pieces of Ancient Roman, early Islamic and Chinese glass, it more fully illustrates the history of European glass from its origins in Venice and in Germany to its development in the Netherlands, Spain, France, England and other countries. It would be impossible here to survey in detail the collection, consisting as it does of upwards of 500 objects; it must suffice to say that there are signed and other documentary pieces of great interest to students as well as many other beautiful glasses which cannot fail to give pleasure even to those who have not specialised in this subject.

DEPARTMENT OF PAINTINGS

Five miniatures were received on permanent loan from the Tate Gallery. They included portraits of Captain (afterwards General) Sir James Willoughby Gordon, Bt., G.C.B., F.R.S. (b. 1773; d. 1851), by Horace Hone, A.R.A., 1797; a portrait of Lady Gordon by Richard Cosway, R.A.; and a portrait of William James Müller (b. 1812; d. 1845), the painter, by Nathan Branwhite.

The Trustees of the Felton Bequest lent thirteen miniatures which had been purchased in June at the Pierpont Morgan sale, for the National Gallery of Victoria at Melbourne, so as to afford an opportunity for their inspection before they were sent to Australia. They included fine examples by Richard Cosway, Andrew Plimer, Samuel Cotes, Ozias Humphry, John Smart, François Dumont, Prud'hon, Augustin, etc.

Miss A. St. J. Gray lent a small, quaint miniature of a little girl, painted about 1792 by Archibald and Alexander Robertson, two Scottish brothers who had emigrated to America. It has an engraved card at the back which reads: *Messrs. Archd & Alex^r. Robertson: | LIMNERS. | at the Columbian | Academy of | Painting & Drawing | No 89 Wil^m Street | New York*; also their signature at the back of that card.

Mr. S. C. Turner lent two drawings by David Cox. One of them, a *Scene in Windsor Park*, is signed and dated 1807 and is a most interesting example of Cox's early style; it has preserved its original indigo colouring. The other, a view of *Handsworth Old Church, Birmingham*, is signed and dated 1828 and contains an excellent effect of sunlight on a group of figures.

DEPARTMENT OF TEXTILES

Sir William Burrell added to his early tapestries already on loan a fine panel representing *The Camp of the Gypsies*. It dates from the end of the 15th century and is attributed to Tournai.

The Baroness Sophie Buxhoeveden lent an embroidered bedspread that was made by the Empress Catherine I of Russia. It has a plain quilted middle

with a few packed pieces of Asiatic Roman, early Islamic and Chinese glass, it more fully illustrates the history of European glass from its origin in Venice and its development in the Netherlands, Spain, France, England and other countries. It would be impossible here to survey in detail the collection, consisting as it does of upwards of 500 objects; it must suffice to say that there are signed and other documentary pieces of great interest in numbers as well as many other beautiful glasses which cannot fail to give pleasure even to those who have not specialized in this subject.

DEPARTMENT OF PAINTINGS

Five miniatures were received on permanent loan from the Earl of Devon. They included portraits of Captain (later Viscount) George John Russell, Viscount Russell, G.C.B., F.R.S. (b. 1775; d. 1851), by Thomas Hope, R.A.; a portrait of William James Muller (b. 1815; d. 1885), the painter, by Nathan Ponsford; the Tynes of the 18th century, painted by three miniaturists who had been purchased in June at the Fitzroy Morgan sale, for the National Gallery, Victoria at Melbourne, so as to afford an opportunity for their inspection before they were sent to Australia. They included two examples by Richard Cosway, Andrew Pinnet, Samuel Coler, Ovis Humphrey, John Smart, Frederick Darmon, Paul Bon, Augustin, etc.

Miss A. St. J. Gray lent a small, painted miniature of a lady and painted about 1850 by Archibald and Alexander Robertson, two Scottish brothers who had emigrated to America. It has an engraved card at the back which reads: *Miss A. St. J. Gray, 1850. (L.M.V.M.)* at the bottom (underneath) of the card. *W. J. Pinnet, 1850. (W.J. Pinnet, New York, also their signature at the back of the card.*

Mr. S. C. Turner lent two drawings by David Cox. One of them, a view of Haverford, is signed and dated 1807 and is a most interesting example of Cox's early style; it has preserved its original indigo colouring. The other, a view of Haverford Old Church, is signed and dated 1818 and contains an excellent effect of sunlight on a group of figures.

DEPARTMENT OF TEXTILES

Sir William Russell added to his early tapestries already on loan a fine panel representing *The Camp of the Gypsies*. It dates from the end of the 15th century and is attributed to Tournai.

The famous Gothic book-bound, an embroidered book-cover that was made by the Emperor Catherine I of Russia. It has a plain polished middle

and wide borders worked in large brightly coloured blossoms somewhat in the Italian style.

INDIA MUSEUM

The Rt. Hon. Earl Powys lent a set of playing cards of ivory, painted and gilt, made in Delhi and brought back from India by the first Lord Clive.

Lieut.-Col. L. Weir, C.I.E., lent an illustrated Tibetan treatise upon *materia medica* and two carved beechwood moulds for making amulets from Shigatse.

Mr. G. Laird-Macgregor lent a set of fourteen cut and painted leather shadow-play puppets, collected from a Katbu travelling showman in the Belgaum District, Bombay Presidency.



Fig. 8 (see p. 75)

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1935

THE Octagon Court was closed for rearrangement throughout the year and during this period the walls were completely redecorated. The painted room by Paul Sandby from Drakelow Hall was put in place and the English furniture of the period 1740-1830, together with kindred objects from other Departments, were arranged in the apses and four specially built structures.

Various special exhibitions were held during the year. The Exhibition illustrating the History of Line Engraving, which had been opened in the previous October, was continued through January and February. The usual Exhibition of Arts held under the auspices of the Civil Service Arts Council was open in the North Court from 20th February to 8th March. In April the Rt. Hon. Sir John Simon, G.C.S.I., K.C.V.O., O.B.E., K.C., M.P., opened a Nigel Playfair Memorial Exhibition, which proved to be unusually popular. In the same month the first consignment of objects of Chinese Art acquired from the famous Eumorfopoulos Collection was shown in the Central Court and simultaneously a further exhibition of the series relating to a specific trade or industry organised jointly by the Museum and the Council for Art and Industry was opened in the North Court. Pottery was the subject chosen, and it is estimated that the Exhibition of English Pottery, Old and New, drew at least 20,000 visitors. An Exhibition of Works by the Air Force Artists' Association was held in the North Court from the 16th October to the 26th October, the opening ceremony being performed by the Rt. Hon. Sir Philip Cunliffe-Lister, G.B.E., M.C.

An Exhibition of Theatre Posters, chiefly illustrating late 19th century melodrama, and another Exhibition illustrating the History of Etching were held from October until the end of December. The annual Exhibition of Works by the Royal College of Art Sketch Club was held in the North Court from the 17th November to the 8th December.

A concert under the auspices of the League of Arts was given in the Lecture Theatre on each Saturday afternoon during the autumn and winter and a series of Poetry Recitals and other entertainments during May.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1935

The Oregon Court was closed for rearrangement throughout the year and during this period the walls were completely redecorated. The ground room by Paul Sanborn from Disbrow Hall was put in place and the lighting fixture of the period 1740-1800, together with kindred objects from other Departments, were arranged in the space and four specially built pedestals.

Various special exhibitions were held during the year. The Exhibition illustrating the History of Line Engraving, which had been opened in the previous October, was continued through January and February. The annual Exhibition of Arts held under the auspices of the Civil Service Arts Council was open in the North Court from 20th February to 28th March. In April the Rt. Hon. Sir John Simon, G.C.S.I., K.C.V.O., O.B.E., K.C., M.P., opened a Fifth Plaster Memorial Exhibition, which proved to be unusually popular. In the same month the first consignment of objects of Chinese Art acquired from the famous Bartholomew Collection was shown in the Central Court and simultaneously a further exhibition of the series relating to a specific trade or industry organized jointly by the Museum and the Council for Art and Industry was opened in the North Court. Poetry was the subject chosen, and it is estimated that the Exhibition of English Poetry, Old and New, drew at least 20,000 visitors. An Exhibition of Works by the Air Force Artists' Association was held in the North Court from the 10th October to the 28th October, the opening ceremony being performed by the Rt. Hon. Sir Philip Cunliffe-Leslie, G.B.E., M.C.

An Exhibition of Theatre Poetry, chiefly illustrating late 19th century melodrama, and another Exhibition illustrating the History of Bookbinding were held from October until the end of December. The annual Exhibition of Works by the Royal College of Art Sketch Club was held in the North Court from the 1st November to the 31st December.

A concert under the auspices of the League of Arts was given in the Lecture Theatre on each Saturday afternoon during the autumn and winter and a series of Poetry Recitals and other entertainments during May.

PUBLICATIONS AND PHOTOGRAPHS

THE following publications, etc., were issued during the year:

Review

Annual Review, 1934.

List

List of Accessions to the Department of Engraving, Illustration and Design, and the Department of Paintings, 1934.

Catalogue

Algerian Embroideries (reprint).

Guide

Short Guide to the Victoria and Albert Museum.

Monograph

The Haynes Grange Room (Panelled Rooms series).

Postcards

Eleven new subjects were issued as coloured postcards and fifteen as photographic postcards.

Photographs and Lantern Slides

5,841 photographs were sold in 1935, as against 5,312 in 1934.
617 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 794,886; of these 659,395 attended on weekdays and 135,491 came on Sundays. In 1934 the total number was 810,361, of whom 133,856 came on Sundays. There was thus a decrease of 15,475 in the total attendance compared with the previous year; the weekly average attendance fell from 15,584 in 1934 to 15,286. The total number of visitors to the Indian Section was 100,644 in 1935, and 106,438 in 1934.

The children's holiday classes have been held as in previous years. Miss E. M. Spiller, O.B.E., who has freely given her services for so many years in this connection, has continued her invaluable assistance in collaboration with the newly appointed Established Guide Lecturer, Miss Marion Thring.

The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1935 was 12,850, and a further 932 persons were conducted in special parties, giving a total of 13,782 as against 17,115 in the Victoria and Albert Museum in 1934.

The following publications, etc., were issued during the year:

Review

Annual Review, 1934

Lin

List of Accessions to the Department of Engineering, Illustration and Design and the Department of Painting, 1934

Catalogue

African Embroideries (reprint)

Guide

Short Guide to the Victoria and Albert Museum

Manuscript

The Haynes George Room (Pamphlet Room series)

Postcard

Eleven new subjects were issued as coloured postcards and fifteen as photographic postcards

Photographs and Lantern Slides

5,641 photographic slides were sold in 1935, as against 5,312 in 1934. 617 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 734,880; of these 650,395 attended on weekdays and 134,485 came on Sundays. In 1934 the total number was 810,361, of whom 133,825 came on Sundays. There was thus a decrease of 12,475 in the total attendance compared with the previous year; the weekly average attendance fell from 15,964 in 1934 to 15,486. The total number of visitors to the Indian Section was 100,644 in 1935, and 106,459 in 1934.

The children's holiday classes have been held as in previous years. Miss E. M. Spiller, O.B.E., who has freely given her services for so many years in this connection, has continued her invaluable assistance in collaboration with the newly appointed Enrichment Guide Lecturer, Miss Marion Thring. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1935 was 12,850, and a further 922 persons were conducted in special parties, giving a total of 13,772 as against 17,117 in the Victoria and Albert Museum in 1934.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS
1935, 1934 AND 1933

Month	Weekdays			Sundays		
	1935	1934	1933	1935	1934	1933
January ..	53,573	64,330	57,010	9,900	11,604	11,718
February ..	51,069	57,629	48,981	13,362	14,189	11,517
March ..	55,467	56,321	52,852	14,622	12,570	11,462
April ..	63,982	77,984	80,243	11,703	12,488	11,876
May ..	50,081	57,437	52,050	7,416	8,789	9,935
June ..	56,129	42,276	52,345	9,071	7,347	10,517
July ..	50,987	48,645	54,622	6,497	10,218	10,987
August ..	66,363	75,684	74,957	8,123	8,885	7,669
September ..	50,154	47,069	50,970	15,927	12,623	10,449
October ..	59,756	57,203	59,964	12,959	12,887	15,552
November ..	56,619	48,516	55,828	11,977	11,040	11,838
December ..	45,215	43,411	45,691	13,934	11,216	11,284
TOTALS ..	659,395	676,505	685,513	135,491	133,856	134,804

The following figures relate to the Museum Library:

Number of attendances of readers...	29,655
Volumes issued	67,441
Boxes or portfolios of photographs issued...	2,478

DEPARTMENT OF CIRCULATION

During the year 1935 loans were issued to 93 Local Museums, 244 Art Schools, etc., 431 Secondary Schools, 41 Training Colleges, and 14 other institutions. These loans comprised 44,100 works of art, 16,577 lantern slides and 359 books. The corresponding figures for 1934 were 43,243 works of art, 19,175 lantern slides, and 203 books. There were 214 Terminal Loans issued in 1935, as compared with 218 in 1934. New applications for loans to Secondary Schools and Training Colleges numbered 44.

STATEMENT OF THE NUMBER OF VOLUMES IN THE YEARS
1933-1934 AND 1935
APPENDIX A

Month	1933			1934			1935		
	January	February	March	April	May	June	July	August	September
January	22,575	21,600	20,400	20,400	20,400	20,400	20,400	20,400	20,400
February	21,600	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
March	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
April	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
May	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
June	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
July	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
August	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
September	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
October	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
November	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
December	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400
Totals	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400	20,400

The following figures relate to the Museum Library:

Number of manuscripts of records	2,500
Number of printed books	1,500
Boxes or portfolios of photographs	2,500

DEPARTMENT OF ORIENTATION

During the year 1935 loans were made to 25 local museums, 44 schools, etc., 121 secondary schools, 41 Training College, and 44 other institutions. These loans comprised 4,100 works of art, 10,577 lantern slides and 300 books. The corresponding figures for 1934 were 43,245 works of art, 10,192 lantern slides, and 200 books. There were 214 Technical Loans made in 1935, as compared with 218 in 1934. New applications for loans to Secondary Schools and Training College numbered 44.



Fig. 9

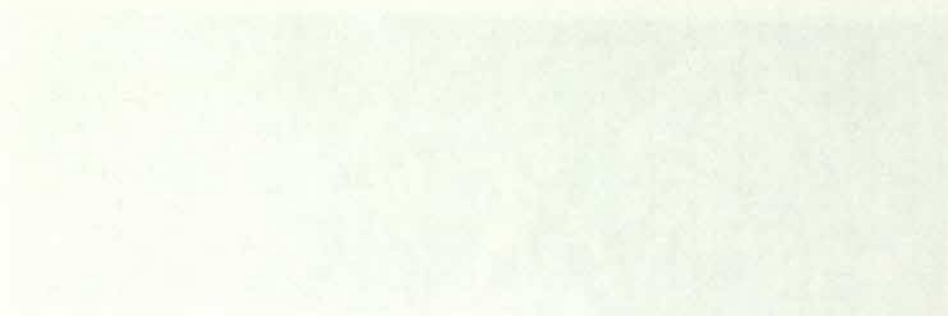
APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM

HER MAJESTY QUEEN MARY graciously presented a number of objects to the Bethnal Green Museum during 1935, mostly with a view to the development of the collections relating to the Victorian period and the Children's Gallery. Specially notable amongst these of the middle of the 19th century are a pair of mahogany stools with seats of wool needlework on gauzes showing a bouquet of flowers in colours against a black ground (fig. 8); a pair of hand-screens with the royal arms embroidered in coloured wools and beadwork; and two needlework pictures in coloured wools, one of which is said to represent the Prince of Wales, afterwards King Edward VII, as a child. Of later in the era are a miniature mahogany kneehole writing desk of about 1870, two parasols dating from 1880 to 1890, and a girl's fan of pierced and painted ivory also of this time. Queen Mary gave for the Children's Gallery a group of miniature Chinese furniture in carved rosewood, with miniature pottery and embroideries, all of the 19th century; and, to add to similar previous gifts, a collection of bobbins for pillow lace in ivory, bone and wood, of the 18th and early 19th centuries.

A box of pinewood, covered with leather stamped in relief and painted, and fitted with wrought iron mounts, was given by H.R.H. the Prince of Wales, now His Majesty King Edward VIII. The box is Spanish American (Bolivian) in origin, and its covering leather bears amongst floral ornament the double-headed eagle of the Holy Roman Empire, the emblem of the Spanish monarchs under the Hapsburgs.

A principal acquisition of the year is *The Entry into Jerusalem* (fig. 9), a terracotta panel in high relief by George Tinworth (1843-1913), which was given by Messrs. Doulton of Lambeth. This panel, measuring 10 ft. by 4 ft.,



1917

THE
OFFICE OF THE
COMMISSIONER OF THE
LAND OFFICE
WASHINGTON, D. C.
JANUARY 1, 1917
TO THE
HONORABLE
SPEAKER OF THE HOUSE OF REPRESENTATIVES
WASHINGTON, D. C.
SIR:
I have the honor to acknowledge the receipt of your letter of the 29th inst. in relation to the matter of the proposed sale of the land in the State of California, and in reply to inform you that the same has been referred to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours very truly,
J. H. HARRIS,
Commissioner of the Land Office.

with a depth of 15 in., was one of a great series of reliefs which the potter-sculptor executed during the eighteen-seventies and eighties. Tinworth's first essays in the representation of biblical subjects are to be seen in a set of small stoneware panels inlaid in an ebonised mahogany cabinet in the Museum collections. This set he finished in 1870. Four years later he exhibited three panels, *Gethsemane*, *The Foot of the Cross* and *The Descent from the Cross*, at the Royal Academy, and they were bought for the Edinburgh Museum. In 1875, enthusiastic eulogies from Ruskin drew marked attention to the work he was then exhibiting. Street, the architect, made his acquaintance at this time, and secured his employment upon the interior decoration of the Royal Military Chapel (the Guards' Chapel) in Birdcage Walk, for which during the three following years he made a series of twenty-eight terracotta panels. In 1876, still working in conjunction with Street, he executed one of the finest of his panels, *The Crucifixion*, as the centre-piece for the reredos at York Minster. *The Entry into Jerusalem* was made in 1880, and exhibited at the Royal Academy in 1881. This, with *The Preparing for the Crucifixion*, completed in 1882, was the culmination of his work on a grand scale, alike as regards size of composition, and the breadth and ease of his conception throughout all its details. The work of modelling and firing these immense terracotta panels is an amazing achievement.

In *The Entry into Jerusalem* Tinworth immortalised a moment rather than an event. It is as though he aimed at preserving an atmosphere charged with an elevated sense of everyday occurrences. One is made conscious of what might be called an anecdotal quality running through the composition. No special emphasis is given to the central figure of Christ as He rides seated on the ass's colt. The crowd is occupied with divided emotions; not so much a crowd unified simply in accordance with the lofty theme, as complex human folk, warm and real, through whose midst the progress of Our Lord seems a familiar and likely happening.

The most important accession in the furniture section is a bureau-bookcase of oak, inlaid with marquetry of flowers, fruits, foliage and birds, in walnut, zebra and other woods and ivory (Plate 30). This fine example of Dutch marquetry of the William and Mary period was given by Mr. W. Long Restall, J.P., as a token of appreciation of the Museum and of its utility to him and to his firm of cabinet-makers during a long period at Bethnal Green.

A mahogany tallboy chest of drawers inlaid with satinwood, English, about 1785, was received from the bequest of the Misses Mary and Laura Metford Badcock. Mrs. Martin Hardie gave a lady's travelling trunk of the type known as a "Saratoga trunk." It is of pinewood covered with tooled leather, and lined with printed cotton and paper. The "Saratoga trunk," American in

with a depth of 15 in., was one of a great series of relief which the poster sculptor executed during the eighteenth century and earlier. Townsend's first essay in the representation of biblical subjects was to be seen in a set of small miniature panels inscribed in an elaborate marginal cartouche in the Ashmolean collection. This set he finished in 1870. Four years later he completed other panels, *Gethsemane*, *The Kiss of the Christ* and *The Agony in the Garden*, at the Royal Academy, and they were bought for the Edinburgh Museum in 1875. Enthusiastic enquiries from Russian drew marked attention to the work he was then exhibiting. Street, the architect, made his acquaintance at this time, and secured his employment upon the interior decoration of the Royal Albert Chapel (the Guards' Chapel) in Whitehall, for which during the three following years he made a series of twenty-eight miniature panels. In 1875, still working in conjunction with Street, he executed one of the finest of his panels, *The Crucifixion*, as the centrepiece for the window at York Minster. The entry into Jerusalem was made in 1880, and exhibited at the Royal Academy in 1881. This, with *The Crucifixion*, completed in 1882, was the culmination of his work on a grand scale, alike as regards size of composition, and the breadth and care of his conception throughout all its details. The work of modelling and firing these miniature terracotta panels is an amazing achievement.

In the entry into Jerusalem Townsend immortalised a moment rather than an event. It is as though he aimed at preserving an atmosphere charged with an elevated sense of everyday occurrence. One is made conscious of what might be called an anecdotal quality running through the composition. The special emphasis is given to the central figure of Christ as He rides seated on the ass's colt. The crowd is occupied with divided emotions; not so much a crowd united simply in accordance with the lofty theme, as complex human folk, warm and real, through whose midst the progress of Our Lord seems a familiar and lively happening.

The most important accession in the miniature section is a pattern-bookcase of oak, inscribed with marginalia of flowers, fruits, foliage and birds in walnut. (See also *Plates 90*.) This fine example of Dutch repair and other wood and ivory (Plate 90). This fine example of Dutch marginalia of the William and Mary period was given by Mr. W. Long Knolly, J.F., as a token of appreciation of the Museum and of its debt to him and to his firm of cabinet-makers during a long period at Bethnal Green.

A mahogany tallboy chest of drawers inscribed with teakwood, English, about 1785, was received from the bequest of the Misses Mary and Laura Melford. Miss Martin Hardie gave a lady's travelling trunk of the type known as a "Saravoga trunk". It is of pine-wood covered with toolled leather, and lined with painted cotton and paper. The "Saravoga trunk," American in

origin, was patented in 1866, and takes its name from the celebrated Saratoga Springs in New York State. It is several times mentioned in English literature, notably in Stevenson's *New Arabian Nights*. A good example of this distinguished feature of the travelling equipment of our Victorian forebears is a welcome addition. A rosewood footstool, English, of the middle of the 19th century, upholstered with wool needlework on canvas, and a cushion of the same date similarly covered, were given by Mrs. F. M. Leigh-Sarney. From the Miss W. M. Bompas Bequest came three workboxes covered with green shagreen and fitted with implements and equipment for needlework, tatting, etc. These are English, of the first half of the 19th century, very good examples of their period in excellent condition. Another workbox of the same date, but in the style of inlay called "Tunbridge-ware", and bearing the name of "T. Burton, late Nye, Manufacturer, Mount Ephraim and Parade, Tunbridge Wells," was given by Mr. T. Armstrong. Only one addition was made during the year to the collection of 19th century costume. This is a very attractive three-quarter length woman's coat or "dolman," the gift of Miss Pamela Horne. It was made in England from an Indian shawl about 1878, and has a black cashmere ground richly embroidered with flowers in coloured silks, with collar and cuffs of black Chantilly lace.

An unusually good example of the English "stuck pincushion" in its original state was given by the Rev. N. A. Lash. It is covered with silk damask, and hand-made pins form a decorative scheme on the front, while on the back they are arranged to read "Stuck 1745." Mr. W. Musto, who for many years had been connected with the musical life of East London, gave on his retirement from the district a sampler embroidered by a relative. It is a fine specimen of about 1850, done in cross-stitch with coloured silks on canvas, and lettered "Elisabeth Musto, Her Work, Aged 14 Years." A plate-warmer of japanned iron, English, also about 1850, decorated with floral sprays on a black ground, was given by Mr. Claude Fry. Viscount Rothermere presented a copy of the catalogue of the works of art in his private collection to the Konody Memorial Library.

Several additions of considerable interest were made to the Children's Gallery during the year. An infant's silver bauble came from the bequest of the Misses Mary and Laura Metford Badcock. This bears the London hall-mark for 1823-4. Equipped with bells, whistle and coral, it resembles in its shape the bauble of the old court jester. An English toy horse of carved and painted wood, sufficiently large for a child to ride on, dating from the second half of the 18th century, was given by Mr. Francis R. Lauder. Early toys such as this are now very rare. Mrs. J. R. George gave a sugar-basin of stipple-printed cream-coloured Staffordshire ware from a children's tea-set

origin was patented in 1886, and takes its name from the celebrated German Springs in New York State. It is several times mentioned in English literature nearly in Stevenson's *John Halifax* (1880). A good example of this table-shaped feature of the travelling equipment of our Victorian forefathers is a suitcase addition. A forewood footstool, English of the middle of the 19th century, upholstered with wool needlework on canvas, and a cushion of the same date similarly covered, were given by Mrs. F. M. Leigh-Smith. From the same W. M. Thomas Regent came three workboxes covered with green leather and lined with impalpable and equipment for needlework, tatting, etc. These are English of the first half of the 19th century, very good examples of their period in excellent condition. Another workbox of the same date but in the style of busy called "Tinsburyware", and bearing the name of "Tinsbury", was late 19th, Manchester. Manuscript album and page, "Tinsbury 1880", was given by Mr. T. Armstrong. Only one addition was made during the year in the collection of 19th century costume. This is a very attractive dress of English woman's coat or "dolman", the gift of Miss Pamela Hynes. It was made in England from an Indian shawl about 1875, and has a black velvet ground richly embroidered with flowers in coloured silk, with collar and cuffs of black Chantilly lace.

An unusually good example of the English "rock pin cushion" in its original state was given by the Rev. N. A. Lamb. It is covered with silk damask, and hand-made pins form a decorative scheme on the front while on the back they are arranged to read "Stuck 1750". Mr. W. Minto, who for many years had been connected with the musical life of East London, gave on his retirement from the district a sampler considered by a relative. It is a fine specimen of about 1850, done in cross-stitch with coloured silks on canvas, and bearing "Elizabeth Minto, Her Work, April 1850". A plate-woman of painted iron, English, also about 1850, decorated with black spays on a black ground, was given by Mr. Claude R. V. Vincent. Rochester presented a copy of the catalogue of the works of art in his private collection to the Bodleian Memorial Library.

Several additions of considerable interest were made to the Children's Gallery during the year. An infant's silver handle came from the bedroom of the Misses Mary and Laura Maitland Haddock. This bears the London hall-mark for 1874. Equipped with lacis, white and coral, is resplendent in its shape the handle of the old court fan. An English toy horse of carved and painted wood, sufficiently large for a child to ride on, dating from the second half of the 18th century, was given by Mr. Francis R. Lander. Rats toys such as this are now very rare. Mrs. J. R. George gave a silver-beam of triple-plated cross-coloured Salsburghware ware from a children's room.

of about 1840; a mid-19th century rosewood peg-board with ivory inlay was given by Miss A. E. Golding; and a pincushion doll dressed as a London Charity School girl of 1860-70 came as a gift from Miss M. B. Mead.

A number of examples of modern work, chiefly in silver, pottery and glass, were selected from the Exhibition of British Art in Industry held at Burlington House, January to March 1935. These were acquired through the generosity of their makers, either as gifts or as purchases at nominal prices, with a view to their addition to the collection of recent work in the crafts and industrial arts taken over in 1934 from the British Institute of Industrial Art. We have to thank Messrs. Heal and Messrs. Aeromet for an armchair, designed by Sir Ambrose Heal, with frame of chromium-plated metal fitted with ivory-coloured hide; and the former firm, together with Messrs. Greening, for a writing desk of veneered and polished mahogany. Examples of glass-ware include a cut-glass centre bowl designed by T. Pitchford and given by Messrs. Thomas Webb & Son; part of a toilet service of amethyst-tinted glass, the gift of Messrs. Stevens & Williams, its makers; a sea-green coloured glass jug and tumbler designed by James Hogan, made and given by Messrs. Powell & Sons; and a casserole of "Pyrex" heatproof glass made by Messrs. Jobling. In the ceramic section of this group, parts of two tea-sets in porcelain and two beer jugs in cream-coloured earthenware were given by Messrs. Wedgwood; a coffee-jug in grey-green glazed stoneware came from Messrs. Bourne & Son; a red earthenware jug covered with thin white slip and a clear glaze from its maker, Mr. C. H. Brannam of Litchdon Pottery, Barnstaple; and part of a tea-set of bone china, painted by Freda Beardman, from Messrs. Brain & Company of the Foley China Factory, Fenton. The metalwork examples comprise a silver tea-pot designed by E. G. Barnard; a silver sugar-basin and milk-jug designed by A. E. Harvey and made by Messrs. Hukin & Heath; a pewter bowl and an electro-plated condiment set designed by W. P. Belk and made by Messrs. Roberts & Belk; two silver mugs, one of them bearing a nielloed design on its side, made by Messrs. Wakely & Wheeler; and a silver beaker designed by E. Spencer and made by the Artificers Guild Craftsmen. Of the modern group, but not associated with the Burlington House exhibition, are three examples of contemporary weaving—a cushion cover in coloured wools by Miss Theo Moorman, a cot cover by Miss Violetta Thurston, both given by their weavers, and a cushion cover of cotton, woven by Mrs. Mairet, which has been added to the Margaret Bulley Collection, as the gift of Mrs. G. W. Armitage. The Contemporary Art Society, through Mr. Ernest Marsh, gave six selected examples of modern pottery from the collection they had acquired during recent years. The pieces chosen were of stoneware and earthenware by W. Staite Murray, Michael Cardew, Charles Vyse, Mrs. Unsman and

of about 1840; a mid-eighteenth century rosewood peg-box and this ivory tray were given by Miss A. E. Colburn; and a parchment and silver as a London Charity School girl of 1800-20 came as a gift from Miss M. H. Wood.

A number of examples of modern work, chiefly in silver, bronze and glass, were selected from the Exhibition of British Art in London, held at Burlington House, January to March 1893. These were arranged through the kindness of their makers, either as gifts or as purchases at nominal prices, with a view to their addition to the collection of recent work in the various kind materials. The first was taken over in 1894 from the British Institute of Industrial Art. We have to thank Messrs. Heal and Messrs. Arden for an excellent design for a silver and bronze bowl, with frame of chromium-plated metal lined with ivory; a coloured bowl; and the former gift, together with Messrs. Green, for a writing desk of rosewood and polished mahogany. Examples of glassware include a cut-glass oyster bowl designed by T. Richardson and given by Messrs. Thomas Webb & Son; part of a relief series of architectural glass, the gift of Messrs. Stevens & Williams; its maker; a rose-green coloured glass jug and tumbler designed by James Hoggan, made and given by Messrs. Powell & Coker; and a carafe of "Pyrex" heatproof glass made by Messrs. Pyrex in the ceramic section of this group; parts of two vases in porcelain and two jugs in cream-coloured earthenware were given by Messrs. Wedgwood; a collector's jug in grey-green glass, somewhat came from Messrs. Brown & Sons; a red earthenware jug covered with the white slip and a clear glass foot in maker, Mr. C. H. Branson of Ladbroke Grove, Kensington; and part of a series of bone china, painted by French hand-painters from Messrs. John & Company of the Foley China Factory, France. The following examples comprise a silver tea-set designed by E. G. Barrard; a silver sugar-basin and milk-jug designed by A. E. Harvey and made by Messrs. White & Heath; a pewter bowl and an eucalyptus-glass condiment set designed by W. P. Bell; and made by Messrs. Roberts & Bell; two silver mugs, one of them bearing a nickel design on its side, made by Messrs. Wadley & Whistler; and a silver basket designed by E. Spencer and made by the Artistic Guild, London. Of the modern group, but not associated with the Burlington House exhibition, are three examples of contemporary work—a cushion cover in cotton, given by Miss Thon Moorhead; a cat cover by Miss Violeta Thurston; both given by their makers; and a cushion cover of cotton, woven by Miss May, which has been added to the Margaret Hellyer Collection, as the gift of Mr. G. W. Armitage. The Contemporary Art Society, through Mr. James Mann, gave six selected examples of modern pottery from the collection they had acquired during recent years. The pieces chosen were of stoneware and earthenware by W. Spink Murray, Michael Carter, Charles Vyse, Mrs. Leman and

Norah Braden. An earthenware group enamelled in colours, representing a Jewess taking her son to school, by Issachar Ryback, a Jew of Russian birth, was given by Dr. N. Barou.

A church banner of appliqué work and embroidery, designed by Duncan Grant and made by the late Mary Hogarth, which had been exhibited previously as a loan with the permanent collection of the British Institute of Industrial Art, was presented as a representative example of Mary Hogarth's work by a group of friends and admirers in memory of her.

A special exhibition of London Topographical Prints and Drawings, including the well-known drawings of Old London by the late Philip Norman, F.S.A., was held in the autumn.

During the year 184 educational visits were made to the Museum from schools, chiefly of East and North-East London, with a total of 5,218 scholars and 213 teachers. Of this number, 3,927 scholars, accompanied by 145 teachers, attended lectures provided by the Museum; 676 scholars were brought by 32 teachers to make drawings and paintings from objects exhibited in the galleries; and 615 scholars, accompanied by 36 teachers, came on ordinary school visits not requiring special facilities. The Museum lectures, organised in a definite attempt to meet the requirements of schools within the region of the Museum's influence, were on subjects selected by head teachers from a limited list prepared for the purpose. Of 133 prearranged subjects, 60 were concerned with technique and craftsmanship, 47 with art in relation to history and geography, 17 with appreciation of art, and 9 with methods of using the Museum collections to the best educational advantage.

Readers and enquirers using the Reference Library during the twelve months numbered 506.

The total number of visitors for 1935 was 308,461, made up as follows: weekdays, 210,825; evenings (Mondays and Thursdays, 5 p.m. to 10 p.m.), 15,572; Sundays, 82,064. The visitors during 1934 numbered 347,029, so that 38,568 fewer are recorded for this year. The decline has been a general one, weekday attendances having fallen by 19,513, those for open evenings by 9,900, and those for Sundays by 9,155, as compared with 1934. The decline has been consistent throughout the year, each month, with the sole exception of May, showing fewer visitors than the corresponding month of the previous year.



Neash Bandon. An eastward group cancelled in colour, representing a person taking her son to school, by Ianthe Rydell, a Jew in a blue dress, was given by Dr. N. Brown.

A church banner of antique work and embroidery, designed by Darius Gwent and made by the late Mary Hogarth, which had been retained previously as a loan with the permanent collection of the British Museum of Industrial Art, was presented as a representative example of Mary Hogarth's work by a group of friends and admirers in memory of her.

A special exhibition of London Topographical Prints and Drawings, including the well-known drawings of Old London by the late Philip Norman, F.R.A., was held in the autumn.

During the year 184 educational visits were made to the Museum from schools, chiefly in East and North-East London, with a total of 2,000 scholars and 612 teachers. 612 scholars, 2,000 teachers, accompanied by 412 teachers, attended lectures provided by the Museum; 612 scholars were brought by 32 teachers to make drawings and paintings from objects exhibited in the galleries; and 612 scholars, accompanied by 412 teachers, came to visit the school visits not requiring special facilities. The Museum's efforts, extending in a definite attempt to meet the requirements of schools within the region of the Museum's influence, were on subjects selected by school teachers from a limited list prepared for the purpose. Of 133 prescribed subjects, the year concerned with technique and craftsmanship, 47 with art in relation to design and geography, 17 with appreciation of art, and 2 with methods of using the Museum collection to the best educational advantage.

Teachers and organizers using the Reference Library during the twelve months numbered 206.

The total number of visitors for 1935 was 202,461, made up as follows: weekdays, 120,325; evenings (Mondays and Thursdays, 2 p.m. to 10 p.m.), 15,372; Sundays, 66,764. The visitors during 1934 numbered 247,000, so that the decline has been a general one. The decline has been a general one, 38,568 fewer are recorded for this year. Those for open evenings by 0,000, and those for Sundays by 2,125, as compared with 1934. The decline has been consistent throughout the year, each month, with the sole exception of May, showing lower visitors than the corresponding month of the previous year.



